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James Francis Cooke

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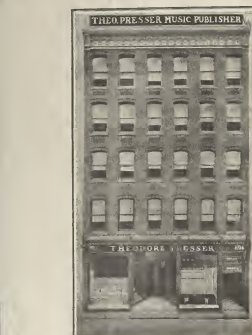
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THE ETUDE

MAY, 1911

VOL. XXIX. No. 5



Teutonic Thoroughness



It would seem somewhat amiss if we permitted the opportunity presented by this second of our two issues devoted to the "Music of All Germany" to pass without discussing the most characteristic of all German traits—thoroughness. Some years ago we used to hear the word "Dutty" applied to anything that was flimsy and cheap. Accordingly, when we went to Germany we were prepared to see "Dutty" on all sides. Copious doses of Stoddard, Serviss, Elmdorf and Burton Holmes had failed to remove the impression that Germany was a land of tinsel, cheap decoration and somewhat gaudy display. We do not know how many Americans are now suffering under this delusion, but we do know that our first experiences in the beautiful and substantial German streets made us realize that Broadway and other American streets of a similar type are far more "Dutty" than any street we saw in Germany. The German love for thoroughness and solidity was everywhere apparent.

German musical education has been dignified by a similar thoroughness. Read Prof. Max Meyer-Obersleben's splendid article in this issue and see how carefully every point has been considered. This foremost German educator has delved right to the bottom of things, and shows American readers some of the secrets of success upon which the great music schools of Germany have been founded.



A Real Musical Philanthropy



One of the most interesting matters discussed at the recent biennial convention of the National Federation of Musical Clubs, recently held in Philadelphia, was the report of the Amateur Musical Club of Chicago. This body of seven hundred earnest women has found something with which to occupy itself vastly more important than the tiresome parliamentary quibbles to which so many clubs unfortunately devote their time. Neither has there been the self-aggrandizement of individuals with personal axes to grind. In fact, the delegate who gave us the following information, and who has been the prime mover in the philanthropic work of the club, insisted upon not having her name published. The Amateur Musical Club holds one important concert every year, and the entire proceeds of this concert are devoted to what is termed the "Scholarship Fund." Thereafter the club sends performers, singers, etc., to different charitable institutions, giving concerts in and around Chicago, and pays these musicians for their services from the fund. The sick, the blind, the unfortunate in the almshouses, and the afflicted in institutions, without regard for creed, have been inspired and cheered through the efforts of this most praiseworthy system. More than fifty such concerts have been given in the past year. The musicians employed are the younger members of the club—all of them students, many of whom are having desperate struggles to obtain the means for a musical education and need every dollar that can be procured. Churches in need of assistance are furnished with musicians for charity concerts. In this case the church defrays one-half the expense and the club the other half.

While we have the deepest possible sympathy for those who are suffering from unconquerable misfortunes, and who must look upon the concerts of the Amateur Musical Club as among the brightest spots in a weary existence, we nevertheless, feel that the most important phase of the work done is that of paying the young musicians themselves. THE ETUDE has never been able to

see just why a young pianist should be expected to give her services gratis for years. Who would think of asking a lawyer or a merchant to donate his services or his stock without remuneration? Just why young musicians should afford those who organize such concerts an opportunity for gaining the reputations of philanthropists it is hard to tell. The real philanthropists in the case are the musicians themselves.

All honor to that splendid group of Western women who have established the precedent of paying young musicians as they should always have been paid.



That Everlasting Practice



In these days we are flooded with sermons upon the necessity for the teacher to keep constantly in condition to play for her pupils. Notwithstanding the fact that many of the best teachers in the past avoided illustrating their ideas at the keyboard, and, indeed, often refused to illustrate passages, fearing that this course might lead to imitation, we find that the majority of pupils of the present day demand that the teacher shall play, and play well. The teachers who do not keep up their technical work are conscious of this, no matter how unwilling they may be to admit it.

We think that we know why teachers do not practice to keep up a repertory of pieces. In nine cases out of ten it is due to an abandoned ambition! The young teacher starts out in life with the most heroic achievements in view. Alas! not everyone can be a Paderewski, a Strauss, a Melba, a Caruso or an Elman. We accept the niche to which Fate leads us with none too welcome grace. The abandoned ambition stares us in the face and we go on letting it pull us down at the very moment when we should be doing our best building.

But the tired teacher exclaims: "In what mood am I for practicing after teaching for eight hours each day? Why, it is about as sensible to expect me to practice in the evenings as it would be to ask a washerwoman to start on another wash when she came home from her day's tussle with the soap and the suds, and then expect her to rave over the delights of the thing."

The trouble with this teacher is not what she thinks it is. She has simply lost her purpose, her ambition, her heart interest. It will all come back if she goes about it in the right way. What is it, pray, that keeps Thomas Edison at work for eighteen hours a day? He has millions in money and more fame than enough for a hundred men. The little spark which keeps that marvelous intellectual motor of Edison busily at work is ambition. Awaken your ambition, and all things seem easy.

One of the easiest ways to awaken ambition is to acquire a purpose, and that leads us to the subject of our editorial. We know of a teacher who gave a weekly recital to an audience composed of chairs, bookcases, sofas, a Franklin stove and a "what-not" decorated with bric-a-brac which was even too atrocious to laugh at. In these uninspired surroundings, she, at a certain time each Saturday, played a selected program which she had carefully practiced at odd moments during the week. This course went on for several years, and her technique developed marvelously. Then one night, as if by magic, the furniture was turned into a real audience in a big hall. The ambition, the dream of years had become a reality. The moral of this is: "Get a purpose, if only an imaginary one." Do not expect big things at first. Better by far take the advice of old Epictetus:

"Practice yourself, for heaven's sake, in little things; and thence proceed to greater."

MUSICAL THOUGHT AND
ACTION IN EUROPE

By ARTHUR ELSON

In *The Rose Mennanule* of the music of the Society R. P. Thibaut describes a classical Turkish concert. It seems that private musical assemblies were forbidden to the Turks by Abdul Hamid, while the music of the streets and cafes was too strongly overlaid with tam-tams to be effective. But recently, through the courtesy of the composer Raouf Yeta Bey, the French writer was able to hear the native concert in all its glory. While the music was based on prescribed rhythms and melodic styles, and avoided intervals larger than a fifth, there was still enough variety in rhythm and melody to prevent monotony. The music, while echoing the sense of the words, seemed suited for delicate sentiment rather than dramatic grandeur or tragedy.

Among the instruments used were the *nei*, a "reed flute" of delicate and mysterious tone-color; the violin; the *oud* for stronger effects; the lively *darbuka* and *zurna* for rhythmic effects. There is little harmony, though the *oud* may duplicate the melody in a lower octave. The other melodic instruments are of a single note and are used in various sorts. The actual concert consists of time prescribed *tasneens* of music, thus becoming a sort of long-drawn-out suite. The Takim comes first—a sort of opening prelude showing the general style to be followed. This is followed by the *shamsa*, a short, lively piece. The *shamsa* is an overture, establishing the chief key and the permissible modulations. The *Kair* (lit. work) is a long movement of technical brilliance, though moderate in tempo. The *shamsa* and *Kair* are followed by a series of the same music to the first, second and fourth stanzas, but with a new melody for the third, called the *Meyan*. The *Nakish* (ornament) is an old-time *shamsa* piece, usually in 6/4 or 4/4 time. The *shamsa* is a slow piece, usually in 6/4 or 4/4 time. The *Yurak* is a slow piece, then quick, then slow at the end. The final *Pechrev Semai*, in 10/8 time, reproduces the themes of the second movement, for instruments of the *shamsa* and *Kair* type. The *shamsa* and *Kair* have to represent a single composer, for the separate movements may be drawn from different composers and widely different periods. The words are often in Arabic, but the *shamsa* and *Kair* are in Persian. *Hafiz* being a favorite. The lack of harmonic effects is strange to Western ears at first, but the richness in melodic motives and the variety of rhythm, key and mode soon begin to show away exotic

ANECDOTES OF VON BÜLOW.

Anecdotes of the great Hans von Bülow have been collected for *Die Musik* by Marie von Bülow. All musicians know that in the orchestra the most untunable instrument (cboe, if not piano) will sound an "A" for the other instruments to use in tuning. Once, when he was leading an opera rehearsal, the prima donna sang insecurely, taking great liberties with the pitch. After an especially noticeable deviation, Bülow suddenly stopped the orchestra, and said to her, "Give us your A"

Once he was asked for his opinion of one of Sterndale Bennett's more conventional pieces. He surely killed two birds with one stone when he replied, "It sounds so Mendelssohnish, that it might have been written by Julius Benedict."

He was always ready with a musical comparison. Once at a private dinner he noted that his hostess, having served up a gift of some pheasants, had found it necessary to eke out the dish with other birds. When the subject was mentioned, he said, "These other birds seem like the first five sonatas of Clementi in comparison with the last five of Beethoven."

On an ocean steamer, he was much irritated by the fact that hired musicians played during the meal hours. "How I envy them," he said; "They can eat their own meals without having to listen to music."

Once, after certain Russian notes held in Germany had been defaulted, Bilow was leading a public rehearsal in which Carreno played the B-minor concerto of Tschaiikowsky. The weather was bad and the fog outside the hall grew thicker, until increasing dimness made the conductor lose his place and stop the orchestra. "We are waiting for lights," he explained. "In this darkness," he added, "The Russian notes have become worthless." This kept the audience in a good humor until matters were running smoothly again.

Once, in the city where Bilow conducted, a rather weak local organization sprang up, appearing in the concert-haus, under the baton of Herr Meyer. One day a note for the latter was brought to Bilow by mistake. "It is for Meyer, of the concert-haus," said the messenger. "I am a Melder (avoider) of the concert-haus myself," replied Bilow, as he sent the messenger away to puzzle it out.

One may be pardoned for repeating the well-known Boston anecdote of Bilow. Rice, the composer of "Evangelical Songs," wrote music, but was not so fond of it as a musical companion. Hence his friends introduced him to the great visitor as a man who had composed an opera without knowing a note of music. "That's nothing," replied Bilow, "I know an Italian who has written many operas without knowing anything of music."

He meant Verdi, whose early works were too conventional and simple for Germany.

He could be brusque on occasion. A man who had once been introduced to Bülow met him on the street. "Herr von Bülow," he said, "I'll bet you don't remember me." "You've won your bet," said Bülow, walking on. The same directness shows in his famous remark, "Tenor is not a voice, but a disease." Even the fair sex could not soften him. Once some ladies penetrated into one of his rehearsals. "We will take the bassoon part first," he said. "After sixty or eighty measures of rest, punctuated by a few solitary grunts from the instrument, the intruders disappeared.

MUSICAL NOVELTIES

In Berlin, Alexander Ritter's symphonic poem, "Kaiser Rudolf's Ritt zum Grabe," shows that he can write strong and significant music himself, as well as inspiring it in Strauss. Berlin has heard also James Simon's tone poem "Empedokles," for baritone and orchestra. Other novelties at the German capital were Lidowsky's genre picture, "The Enchanted Lake," and Wyschnegradsky's symphonic poem, "Die Schwärze." The latter is a new name among composers, and one that would deserve Louisa M. Olcott's description of such names, "a sneeze and two hiccups." Berlin has survived a bright and rainy evening, including parts of "Bedürfnisse der Natur" and the "Schwarszwannenchreiß." Other new works at the Max Marschall's interesting Serenade for orchestra and a beautiful string quartet by Gernheim.

Leipzig has heard some new choral works, including a "Gesang des Lebens," with orchestra, by Richard Wetz, two excellent a capella choruses by Carl Bleye; Wolfgang Riedel's "Traumbild" for soloists, chorus, and orchestra, with shorter works, by Albert Kluge, Hugo Kuhn, and Hans Huber. The new songs raise to J. B. Forster's symphonic poem, "Mein Jugend in der Heimat," the late Friedrich Koch's "Tageszeiten," while the applauded Friedrich Schlegel's "Die Nacht" is a new and lovely symphony that Karl Weigl composed for the last Tonkünstlerfest. Munich has now heard "Der Rosenkavalier," and *Die Musik* has a parody on it, entitled "Der Hosenkavalier," in which Johann Strauss's composer Richard on the latter's adoption of the waltz is contrasted with the composer of the subject of the opera. And finally, considering a new opera

French works include a three-part Pastorale, by Gaubert (Allegrement, Crépuscule, Danse Rustique) and an opera by Henri Hirschmann, entitled "La Danseuse de Tanagra." Turin heard "Morgana," by de Meris, an example of the *verismo* school of crude realism. A new Italian opera is "La Debacle," by Masaccio. Martucci's D-minor symphony was given in Stockholm.

From Denmark comes the surprising news that Jean Halvorsen is writing a burlesque operetta entitled "Dr. Cook," on a libretto furnished by that successful nature fakir. This gives another proof of Wallace Irwin's statement that "Denmark is an easy mark."

St. Petersburg programs have included a Symphonic Ballade by Chevillard, Ernst Boehe's tone picture, "Taormina;" Erik Melartin's symphonic poem, "Traumgesicht" (directed by that Finnish composer in person), and Gliere's second symphony. Moscow has heard a violin concerto by Conus, a richly harmonized Dramatic Fantasia by Steinberg, and Scriabin's new piano works.

London has heard an excellent Fantasia for string quartette by the late composer Hurlstone. Two operas by the Hungarian, Emanuel Moor ("Wedding Bells" and "Pompadour") were only fair successes. The performance of Elgar's organ sonata (Op. 28) makes one wish that the standard organ repertoire could be better known in America.

BRIGHT IDEAS IN A NUTSHELL

(Send Ten Errens your bright Ideas, your little discoveries, your new "winkles," and let us help you pass them on to hundreds of teachers and pupils who will be benefited by them. We will print them in the next issue that come in. We will try to use what our readers send. If your idea is not printed, do not be discouraged; send us the next one that comes along. We will print it in the next syllabus.)

Send your little department, which will appear from time to time, is put here for the purpose of giving you this altitude. The idea which has helped you most in your teaching, write it down on a separate sheet of paper and mark it at the top of the page. We will print it in the next issue. It is on its way. Never write more than a few hundred words. Most of the great ideas from the Day of Adam to this can be told in fifty words or less.—T.M.

"I HAD great trouble in getting my pupils to learn the definitions of musical terms, and some of the parents objected to the extra expense of buying a music dictionary. Then I hit upon the plan of writing out definitions of the most used terms on little slips of paper. These I kept between the leaves of a book with an alphabetical index. When the pupil came to a new term I took a slip from my book and the pupil was requested to hand in the slip at the next lesson and repeat the definition. Most of them have musical dictionaries now."—B. O. J.

"One of the worst faults I have had to fight with carelessly trained pupils is that of breaking in on with fingers at the knuckle joints. What are we to do with pupils who make this mistake? One pupil repeatedly denied that her finger 'broke in.' When she was playing a slow passage at my keyboard I noticed that the sun was shining brightly upon the keys. My kodak was handy and I snapped the picture. The following week I handed a print to her, and she was amazed at the convincing proof of her guilt. It cured her, but what are we to do with the vast number of pupils whom we cannot photograph?"—R. A. S.

"Very early in my teaching experience I was confronted with a fact which I have never forgotten. I used an instruction book full of little pieces. Pretty as they were, I found that my little pupil commenced to tire of them. One of the pieces in the back of the book was published as sheet music under a different name. I bought this piece and presented it to my pupil who studied it at once with great eagerness. It was then that I found that the trouble with my pupil was lack of novelty. The old book becomes an old story, and the occasional piece of sheet music means much to the pupil."—TEACHER.

"I found that the binding on my music roll was wearing out. I had a good roll, but wanted to use the old one to save the good one for better occasions. By binding my old one with the same kind of music tape (black, with paste on the back) that I used to mend my music, I made the old roll last for almost another year." — S. J. M.

At my last pupil's musicale (held at home) I was put to my wit's end as to get a novelty to 'tickle' the children. It seemed as though I had tried everything on earth. Finally I found some half-tone prints of the heads of the famous composers Beethoven, Mozart, and Schubert. I placed a drinking glass with a transparent bottom over the face of each picture and cut out the glass. Then using a thin transparent paste I pasted these upon the outside of the bottom of the glass so that when the children came to the end of the glass and turned the glass over, they discovered the portrait of the composer. I offered a prize for the pupil who was able to guess the most names successfully. —S.

One of my pupils had the bad habit of turning down the corners of the pages of her music, that is, making 'dog-ears' of them. Nothing spoils the music quicker than this. Finally every time she turned down a corner I drew a funny little picture on the corner. The hint was broad enough, and she soon gave up this annoying habit."—ETUDE FRIEND.

Commonsense in Voice Teaching

Prepared Especially for the last German Issues of THE ETUDE by the
foremost Living German Soprano.

LILLI LEHMANN

[EDWARDS']—A short biography of Mme. Lehmann appeared in *THE TRUVE* Gallery of Musical Celebrities for last month. It should be remembered that this celebrated singer has had experience in almost all the branches of her art. Commencing with dramatic soprano, she later became a contralto, under instruction of her mother in the very shadow of the opera house. Her mother, in fact, rendered a service to Spohr similar to that which the daughter was later destined to render to Richard Wagner. The latter was the pupil of the master's opera house. As her voice was at first purely a light soprano, her development from this to the dramatic roles was gradual and natural. After gaining the reputation of being the leading Wagnerian singer of the continent, she came to America, meeting with invariable success. Later she entered the concert field and has given innumerable highly successful recitals. Her caution to American students of voice is that they should be worthy of the most serious attention.


FROM America I have received the request to give a warning to those of our young and beautiful sisters of the new world who, without reflection, take up the musical career of an operatic or of a concert singer, only to suffer much disappointment and chagrin when failure overcomes them.

My warnings of this kind have been frequent in the past, but I very much fear that they will produce as little effect in the future in America as they have here in Germany. When a singer fails to attain great success the public seems inclined to blame the singing teacher, whereas it is principally the young women themselves who are responsible for the disappointments.

The average amateur is prone to look upon the career of the concert singer, as well as that of the opera singer, as one long and continuous series of pastimes and amusements leading over rosy paths to a gold mine. They apparently have no appreciation of the importance of art, no conception of the untold difficulties. The endless paths which lead to success—alas! only too often to but moderate success—must be those of infinite patience, exhausting study and limitless hope. To

this we must add talent, voice and even genius. Are there not many who think themselves talented because they can "warble" a song? Do these young people fully realize what talent really is?

I would not have the readers of *THE ETUDE* feel that I am pessimistic. In fact, quite the opposite is the case. I simply desire to have them look upon the matter we are discussing sensibly and use their own judgment in the matter. If all singers took the course of action which I have just outlined, it is probable that young singing students rush to coveted conclusions without investigating the real facts of the case. With talent, for instance, one must also have a voice; the susceptibility for rational expression, without which all music is unbearable; genuine musical feeling; a sense of rhythm; a well-trained method of pronunciation; and, finally, a sense of the dramatic. The student who ignores only the distortion of the art, and the theatre, but, in consequence,



rupted study, incessant work, fine health, a magnetic personality, and one may gain some idea of the attributes which a young singer should possess before the real work of making a career is really commenced.

Granted that the singer possesses the natural and acquired qualifications I have mentioned, one may consider the matter of talent—not before. Under these conditions one may perhaps attain success. I say "perhaps" as there is no absolute guarantee, and with all these attributes combined one does not become the practical and happy being, which, after all, is the only true result of success.

Let us now consider some of the reasons why some American singers have failed to succeed. How do American women begin their studies? Many commence their lessons in December or January. They take two or three half-hour lessons a week, even attending these irregularly, and ending their instruction in March or, at the latest, in April. Surely musical study under such circumstances is little less than farcical. The voice, above all things, needs careful and constant attention. Moreover, many are lacking in

Some are evidently so benighted as to believe that preparation is unnecessary. Or do they believe that the singing-teacher must also provide a musical and general education? There are amongst them, for instance, who can enunciate their own language faultlessly; that is, in the stage demands. Many fail to realize that they should, first of all, be taught elocution (diction), and then to show them how to pronounce vowels purely and beautifully, and consonants correctly and distinctly, so as to give words their proper sounds. How can anyone expect to sing in a foreign language when he has no idea of his own language—no idea how this wonderful member, the tongue, should be used? I say nothing of the horrible faults in speaking? I endorse the study of elocution as a preparatory study for all singing. No one can realize how much simpler and how much more efficient it would make the work of the singing-teacher.

The young American students who come to me to study almost invariably commence with "Wagner." Of course, they sing in German—and how! Not only have they no idea of the meaning, but they are unable to know how to pronounce the words and the syllables they read. They imagine that one can sing intelligently merely by imitating, like a parrot. Some are so insistent upon immediate success that they even go so far as to pay managers for the permission to appear in public long before the opera is capable of producing any real success. They can never be brought in this manner, and they, alas! bring even us a condition from which we turn in shame and sorrow.

The energetic American young woman, endurance and natural ability, should, above all things, make up her mind to be thorough when it comes to her work, as her boldness and confidence should regard it as a heavenly gift which nothing can replace. That is, after all, the only commonsense in voice teaching. Nothing should be too small to merit her attention. She should seek to master the secrets of her life-work with the same patience and zeal that a master chemist would apply to the discovery of a new element, or the same fervor and enthusiasm which a great painter would lay upon his canvas.

(Continued on page 352)



LILLI LEHMANN



The Influence of Germany's Greatest Masters on the Musical Art of the World

By HENRY T. FINCK

(This article, although separate and distinct in itself, is the sequel of an article by Mr. Finck which appeared in the first of the "Music of All Germany" issues last month.)

MENDELSSOHN AND HIS SCHOOL.

IMITATION is the sincerest form of flattery, and perhaps no composer has been more frequently imitated than Mendelssohn. This, in fact, is one reason why musicians are now inclined to understate him. They find not a few things in his compositions that appear commonplace, but forget that these things were original with Mendelssohn and therefore quite new in his day, and that what makes them seem stale now is the fact that his imitators have so often distanced them into our ears. These very things show how widespread was the influence of this master in Germany and elsewhere.

Among the composers outside of Germany who were most deeply impressed by Mendelssohn's genius, were the Danish Gade and the Russian Rubinstein, who share with him the peculiarity of standing with one foot on classical soil and with the other on the romantic side. Mendelssohn's skill in preserving the classical forms, while at the same time investing his pieces with romantic features, appealed to the masses, as well as to a multitude of minor composers. It is exemplified in his *Italian* and *Scottish* symphonies, his *Midsummer Night's Dream* music, *Fingert's Concerto*, and other pieces, and other pieces that belong to, or verge on, program music. These were his most poetic and original works, the works which exerted the deepest influence.

As we saw in the preceding article, Mendelssohn was encouraged to write program music by the fact that Beethoven endorsed this branch of the art when he composed the *Pastoral* Symphony. "When Beethoven had once opened the road," he said, "everyone was bound to follow." His own promptness in following Beethoven on this path had much to do with encouraging the modern trend toward program music, which has culminated in Strauss's *Sinfonia Domestica*. Poor Mendelssohn himself, to be sure, would have been horrified could he have foreseen the extremes to which this movement was destined to go.

In Germany Mendelssohn's sway was for a time so absolute, that even such giants as Schumann and Wagner were hampered by it. Of Schumann I shall speak presently. Wagner fought the Mendelssohn influence, so far as it seemed to him excessive and injurious. While acknowledging his genius in cordial terms, he deplored a certain over-sentimentality in Mendelssohn's music, in the interpretation of Beethoven, for instance, unduly softened that master's virility and ruggedness.

In England Mendelssohn was so all-pervasive that Wagner's interpretations of the master-works, which are now followed by all great conductors, were severely criticized, because they differed from Mendelssohn's. Yet, on the whole, Mendelssohn's influence on English musical life was salutary. It was through his songs that the German Lied was introduced, and it was following the footsteps of Handel, held in making English choirs the best in the world.

SCHUMANN.

During the greater part of his career, Schumann was overshadowed by Mendelssohn, who might have helped him but did not care much for his music.

Schumann, on his part, was one of the most cordial admirers of Mendelssohn—too cordial, in fact; for, as Hans von Bulow pointed out, Schumann, in the latter part of his career, committed musical suicide because of the too great influence exerted on him by Mendelssohn. In his earlier works he gave rein to his own romantic impulses in regard to freedom of form; but later, dazzled by Mendelssohn's elegant classicism of form, he tried to imitate him and thus did violence to his own nature and style. This, combined with his interesting brain disease, resulted in making his later works seem merely the product of talent as contrasted with his earlier works of real genius.

Although Schumann's symphonies and sonatas are among the best ever written, it was not so much through them that he made his mark on music and



SCHUBERT PLAYING FOR HIS FRIENDS.

musicians in various countries as by his short piano pieces and his songs. His way of grouping together a number of short pieces under a poetic title, beside giving each of these pieces a separate title, was epoch making. To take only one instance in place of a hundred: MacDowell's *Woodland Sketches*, including *To a Wild Rose*, *Will-o'-the-Wisp*, *From an Indian Lodge*, *To a Water Lily*, *A Deserted Farm* and five other pieces, vividly remind us of the plan first devised by Schumann in his *Papillons*, *Carnaval*, etc., although there is a difference.

Schubert, Mendelssohn, and Chopin also wrote short pieces, but as a rule their interest is purely musical and not allied with poetic subjects, as in the case of Schumann and those who took their cue from him. Schubert, Mendelssohn, and Chopin also wrote piano pieces and songs Schumann created rhythmic complexity and ideas were taken up and further developed by Brahms and others. In England, oddly enough, Schumann exerted little influence except indirectly, through Brahms. The style of his *Lieder*, however, as well as the prominence often assigned in them to the piano part, influenced song writers in England as in other countries.

His criticism and encouragement of genius Schumann fought the Philistines, the enemies of light and progress, the partisans of the old, simply because they were too lazy to assimilate the new; and by practically discovering the genius of Chopin, Franz Berlioz and Brahms, he did the world a further great service.

SCHUBERT AND HIS ART-SONG.

Greater even than the achievements of Mendelssohn and Schumann was that of Schubert. While he did not reach the great masters who was as willing to put his best thoughts into a short song as into an opera, sonata, or symphony; and by setting this good example he created a tremendous influence on Schumann, Franz, Jensen, Brahms, Grieg, Liszt, Rubinstein, Tschakowsky, Dvorak, MacDowell and others.

Most musical terms in international use are Italian; but *lied* is a German word which has been adopted in all other countries, for it is as Liszt wrote, in the "poetically and musically a product peculiar to the Germanic music." Through Schubert, the *lied* became a world power in music. He not only made it so beautiful in melody, so ravishing in harmony and modulation that it has been called the "most possible varieties of the art song."

Liszt called attention to the important fact that while Schubert was not successful with his attempts at writing operas, he nevertheless exerted indirectly a great influence on the development of the opera through his dramatic songs, like *The Erlking* and the *Doppelgänger*, which opened new vistas of emotional utterance.

Harmonically, Schubert was a much bolder innovator than Beethoven; his modulation affected one like sudden and thrilling transitions to another world; their influence on the general development of modern music, through Liszt (whose harmonic roots are in Schubert), has been eloquently set forth by Dr. Riemann in his great work, *Geschichte der Musik seit Beethoven* (Op. 40), the perusal of which cannot be too urgently recommended to all who read German.

Rubinstein, also, considered Schubert the originator of the modern epoch in music. He finds his short piano pieces, the *Musical Moments* and *Impromptus* as inexplicable and original as his songs. They exerted as great an influence on the development of piano music as his songs did on the development of the *lied*.

In the art of orchestral coloring, Schubert opened up entirely new paths in which others eagerly followed him. Think of the second movement of his *Unfinished* symphony, with its ravishing new sounds! Much more could be said regarding Schubert's influence, but room must be reserved for others. Having disposed of instrumental music and the art-song, let us now turn to the opera.

GLUCK'S OPERATIC REFORMS.

When Gluck was a young man he wrote operas similar to those perpetrated by Piccini, Jomelli, Hasse and Porpora, operas which if performed today would appear screamingly funny.

They were all constructed after the same artificial model. The stories were taken from Greek and the end always had to be happy. There were in the cast three women and three men—*prima donna*, *seconda donna*, *terza donna*, the hero and the heroine each claimed a grand scene and part in at least one duet. So there was a certain number of arias, often placed without the least consideration for the demands of the plot, and of these arias there were *aria di bravura*, *aria di pathos*, etc. The operas, in a word, were mere concubines, each singer having his special "stunts."

A reformer was needed, and he came at the right time. He was a German, but he went to Paris to carry out his reforms, as Rameau had paved the way for him there. What he did was to change the concert into an opera. He not only curbed the vanity of the singers by not allowing them to interrupt the action in order to show off the flexibility of their voices, but he restored poetry to its proper function, that of "seconding music and the interpretation of the sentiment of the words." "My idea was," he continues, "that the relation of music to poetry was much the same as

that of harmonious coloring and well disposed light and shade to an accurate drawing, which animates the figures without altering their outlines."

By advancing these views and proving their worth in his operas, Gluck did a deed which had a vast influence on the future of opera in all countries. Italy, to be sure, remained unregenerate. Rossini and Donizetti paid little heed to Gluck's ideals; three other great German artists, all had to come before Verdi could write his *Aida* and *Othello*. These three men were Weber, Meyerbeer and Wagner.

WEBER AND ROMANTIC OPERA.

When Weber's *Freischütz* was first performed in Berlin, the poet Tieck declared that it was "the most unmusical noise that ever raged on a stage." He referred to the gruesome music which Weber had written to match the scene in the Wolf's Glen, the birds, its eclipsed moon, its owls and other ghastly things, its epileptic mood, its hurricane, its circle of human skulls within which Caspar casts the enchanted bullets.

Beethoven was wiser. When he read the *Freischütz* score (he could not hear it, for he was deaf), he exclaimed: "Weber certainly has written devilish stuff here. When I read it I have to laugh, and yet I feel that it is the right thing to do."

It was in this Wolf's Glen that the romantic school of opera was born. It was the first time that the music itself in an opera was as "devilish" as the plot. With these songs Weber exerted an influence on composers that has lasted to the present day (there is much that is "devilish" in Strauss's *Elektra*) and that will last forever. Music no longer had to be sweet always; it could be frankly ugly where the situation was ugly.

But it was not only on the gruesome side that Weber extended the capacity of music for expression. He was the first to make tone-colors of all sorts an object of interest in themselves, in which Schumann promptly followed him. In his *Oberon*, for instance, Weber delineates the fairy world in a light and airy way which inspired Mendelssohn to write his *Midsummer Night's Dream* overture and other works.

No musical historian has yet quite done Weber sufficient honor. Each of his three operas created a new epoch in music! In his *Euryanthe* we find the roots of Wagnerism, which is summed up in what Weber himself wrote about his own last opera: "*Euryanthe* is a purely dramatic work, which depends for its success solely on the co-operation of the united sister arts, and is certain to lose its effect if deprived of their assistance."

When Wagner wrote *Lohengrin* his model, in general and in many details, was *Euryanthe*. One of these details was the use of leading motives which Wagner learned, not from Berlioz, as so many have written, but from Weber, who anticipated Berlioz. For details on this important point I must refer the reader to my *Wagner and His Works*, vol. II, pp. 495-6.

MEYERBEER AND WAGNER.

To some partisan Wagnerites it will seem almost like sacrilege to put Meyerbeer and Wagner in the same headline; but while it is true that Wagner despised Meyerbeer, it is also true that his *Rienzi* was written entirely under the influence of Meyerbeer, who also exerted a deep influence in other countries, wherever spectacular opera was in vogue. Nor is *Rienzi* the only one of Wagner's operas which betrays Meyerbeer's tutelage. During the three years that Wagner spent in Paris as a young man he heard the Meyerbeer operas many a time, and the theatrical ingenuity they display did much to educate his own dramatic facilities. He was conscientious enough, on the other hand, to avoid Meyerbeer's faults, especially his introducing of effects for their own sake instead of as a necessary outcome of the dramatic situation.

As for Wagner himself, a separate article would be required to point out in detail the world-wide influence of his reforms and his music itself. Verdi's *Aida* betrays the influence of Wagner, as well as that of Meyerbeer. In his last two operas, *Otello* and *Tristan*, Verdi overtook Wagner in the Wagnerian camp; for in these scores the music follows the action and the poems line by line without being split up into set forms—that is, into detached arias, duos, and so on, as it was in his earlier operas as well as in those of all other composers preceding Wagner, including even Gluck and Weber.

Wagner was the first to give an uninterrupted flow to the music of an opera; the first, also, to connect all the parts of it by means of the recurring melodies and

harmonies called *leitungs* motives. In this he went far beyond Weber. Most composers since his day have benefited by his example. There are leading motives now in nearly all operas, from *Carmen* to *Salome*, *Tosca* and *Natoma*.

Still greater has the Wagnerian influence been in the means of creating new means of orchestral coloring and dramatic expression in general. By completing the orchestral families or groups and subdividing the instruments in each group, Wagner secured new and ravishing effects which composers the world over have been quick to copy; and the dramatic vigor and appropriateness of his themes was also a stimulus to the imitators. Many of Wagner's harmonic progressions and modulations were as new as his orchestral colors, and how they influenced composers everywhere we all know.

Take France, for instance; composers as far apart in style as Massenet and Saint-Saëns came under the Wagnerian spell. Nor has even Debussy escaped it, although he has put "Emancipation from Wagner" as one of the mottos on his banner. In Germany the latest operatic success is Humperdinck's *Königsrinder*, which might have been written by Wagner himself.

GIVING LESSONS IN THE COUNTRY.

By E. F. HILLAND.

THE city teacher often will to look disdainfully upon his country brother toiling in some little town, remote from concerts, opera, the drama, even from art. He often overlooks the special training which this same country brother receives, the self-dependence and independence which he is forced to assume, the power to grapple with and make the best of unpromising and adverse conditions which is developed in him. And, suddenly, when perhaps this dissident country brother steps forth from his seclusion into the lime-light of publicity, the city teacher, taken unawares, is forced to fall back on the assertion: "Oh, yes! I always knew he was able; but just think what he might have done, if he'd only stayed in the city and kept up with the times." All unaware that it is the very difficulties through which the country teacher has passed that have made possible his success.

Should that country teacher "I do not necessarily refer to the time-honored and traditional 'country teacher'—the spinster possessing all the stiffness and primness of Puritan New England; she who gives lessons for 'thirty-nine cents a lesson,' and who toils stiffly up and down the Keys over 'Home Sweet Home' with variations, or 'The Maiden's Prayer'."

There are, hidden back in old country towns and villages of our land, many earnest students who are well-trained musicians.

That those who live in cities have slight comprehension of the problems met by the country teacher, is only a natural conclusion. It is not to be expected that at once they can conceive what it would be like to live from one year's end to another in a town where their only opportunity to hear classical or good music would be to sit down at their own piano and painstakingly study out the piano or vocal score of the latest opera, or the works of the newly-heralded composer.

The city teacher has but to keep posted on the musical productions in his own town and advise the attendance of his pupils at these productions. The task of explaining an opera to a child who has never seen a city theatre, never seen a play given by professional talent, never seen a stage supplied with scenery—this task is great in magnitude, and yet one which is but a specimen of the daily work of the country teacher.

Primary among the difficulties met by the country teacher is the scarcity of pupils of any description, and the reluctance of the country-bred to expend their hard-earned cash on such "noseless" music lessons. City theatre, or city play, are apt to speak slightly and semi-humorously of the country teacher who teaches for fifty cents a lesson. When it is a question of teaching for half-a-dollar or having no pupils at all, there is no room for humor in the country teacher's position.

Not only is this one of the difficulties at the commencement of the path, but there is an even greater—the prejudice existing in small and long-established towns against the stranger within their gates. Indeed, it is not pleasant to find your community far more modified by the amateurish attempts of a young player of "rag-time"—made more enthusiastic by a new photograph—than by your most earnest and heart-felt efforts to give them good music. Moreover, the country

audience is most chary of its praise so that the words of appreciation and pleasure come to be a rare and seldom-attained delight.

FIGHTING FOR BETTER MUSIC.

This is the school in which the would-be teacher must learn courage, must learn persistence, tact and energy. From rag-time it may be possible, at first, to turn their attention to nothing more spectacular than "Silvery Waves" or "The Maiden's Prayer." Remember your audiences must be educated, fairly against their will, to some degree of appreciation of good music; so that, at first, the quickly caught melody and the pleasing progression are most easily grasped and understood by them. Then gradually, very gradually, come the waltzes, the mazurkas, the Polish dances—vivid, dashing pieces, all with a "catchy" melody and swing. By this time, perhaps, they will not so fully satisfied by the rag-time efforts of your competitor, nor so cool in reception of yourself. It will have taken years, possibly three, possibly five, possibly even ten, to attain this. Then, at last, you will be able to gain their attention for a lecture recital.

The city child if shy and reserved has at least the appearance of intelligent attention and of some degree of willingness. In the city child you will meet, at an occasional smile, the sneering, your shy country pupil is quite apt to sit in sphinx-like silence until you begin to feel that all explanations, all strivings for the child's confidence, are lost and useless.

At the other extreme, is the bold country child, with that astounding ignorance which is so characteristic of a certain class—the startling histories of the whole family to which one is compelled to listen—the curious personal remarks—the grinning and whining over a hard bit of the lesson—the teacher begins to wonder if indeed these are really children, or rather, some race of changelings.

Probably the teacher born and bred in the country himself educated only in the city, can through the memory of his own childhood, come to a better understanding of these country pupils than the city man, and in a much shorter period of time. For what city man would be expected to talk intelligently about crops, or hunting, or trapping, or even of poultry raising; or would even think of introducing these subjects at a music lesson? It is, however, only through this discussion and interest in the daily life of the country child that the high wall of shyness and prejudice may be overcome.

Continual self-discipline and self-study must go on; and in the pursuance of this goal the musical magazine plays no unimportant part for our country teachers. It is, I believe, impossible for the city teacher to realize the importance which such a magazine assumes in the eyes of his country brother. To him it is the one connecting link between himself and the great wide world of musical endeavor and achievement. It is his one glimpse into the lives of those with whom he is laboring in spirit if not in presence. It is his concert, his opera, his school, his teacher; and through it he cherishes that spark of ambition for his greater and far-reaching in their effects. Sometimes, perhaps, the country teacher attempts to put some of his thoughts on paper, tries to tell others of his ambitions, of his work. If, perchance, his attempt finds favor with the reviewer, the reviewer's ability there is straightway born within him another ambition, which even country storms, adverse conditions, difficult scholars, and discouragements in teaching are powerless to kill.

So, even to the country teacher, come his triumphs. Possibly not world triumphs, possibly no crowns of laurel, no effulgent "press notices," but after all they are triumphs just the same. And what task is there higher than filling the Auditorium with a full house, in which one is placed, even though it be the humble post of "country music teacher?"

Those who imagine that rhythms of Chopin's compositions are to be interpreted without precision and attention to the minutiae of his style, or that the composer kept a metronome on his piano and used it frequently.

Drudgery and musical composition often go hand-in-hand, though not without revolt on the part of the composer. Vincent Wallace, the composer of *Marietta*, became so tired of the monotony of writing accompaniments to songs for Dublin publishers that he went to Australia to find your country teacher. His remarkable power as a violinist, however, attracted attention in Sydney one day, and his friends rescued him from oblivion.



(Zemlitz casting his magic bullets. The proscenium shown above is part of that of the magnificent New Theatre of New York.)

WEBER'S OPERA, "DER FREISCHÜTZ"

HOW WEBER WROTE "DER FREISCHÜTZ"

Weber was the first to put a serious musical interpretation to the old marvelous and supernatural legends of Germany and to present them to the public in operatic form. For this reason he is called the first of the German "Romantic Opera" composers. Weber's position in musical art is peculiar and distinct. He was a genius in the highest sense of the word. Born at Eutin, Holstein, December 18th, 1786, and living until June 5th, 1826, his span of active years covered much the same period as that of Beethoven. He had been a pupil of Haydn's brother, Michael Haydn, and yet lived long enough to witness the dawn of Mendelssohn and his contemporaries. Thus he acts as a kind of bridge between the German musical art of the past and that of his future. His *Der Freischütz* was first produced in Berlin, June 18th, 1821. The libretto was by Friedrich Kind, and was founded upon an old German legend. The singers who took part in the first performance are now known almost solely because of their opportunity at that time. In this opera Weber indicates both his natural tunefulness and his dramatic power. He failed to surround his characters with the individuality which Mozart secured in his operas, but he did succeed in writing melodies which made a very decided popular impression.

Weber's best known operas apart from *Der Freischütz* are *Euryanthe* and *Oberon*. Neither of these, however, have ever been as popular as *Der Freischütz*. There can be no doubt that the memorable success of *Der Freischütz* was the inspiring force of Richard Wagner.

THE STORY OF "DER FREISCHÜTZ"

Scene: Bohemia. Max, a young marksman, loves Agathe, daughter of Kuno, head forester for the Duke of Bohemia, whom Kuno expects to succeed. His marksmanship is to be tested in a trial on the following day. Prolog. (rarely presented) Agathe receives a mystic bridal wreath from an old hermit in the woods.

Act I. Max's marksmanship fails. Killian, a peasant rival, is proclaimed "King of Marksmen." Casper, another lover of Agathe, has sold his soul to Zemlitz, a forest demon, in return for the magical ability to shoot without failure at all times. He now hopes to gain three years of grace by taking another soul to the demon. By giving Max his gun loaded with a magic bullet, with which the enchanted lover kills a soaring eagle, Max is induced to consent to go to the Wolf's Gorge on the following day.

Act II. Agathe's Room: Agathe is apprehensive and tells how the hermit in the wood informed her that her life would be saved by a bridal wreath. Max fires a magic bullet, and a picture of one of Agathe's ancestors falls from the wall, wounding her. Max enters, telling her he has failed, but promises to bring a deer from the Wolf's Gorge. The scene changes to the Wolf's Gorge at midnight. Amid a horrible uproar in which ghosts, vampires, etc., take part, Zemlitz casts the magic bullets for Max.

Act III. Agathe's Room: Her maid opens the box containing the bridal wreath and finds instead a funeral wreath. She dons it remembering the hermit's prediction that it would protect her. Scene changes to the wood. Max shoots six of seven bullets. Casper knows that the seventh will be guided by the demon Zemlitz. Max shoots at a dove. His bridal wreath, saving her life, Zemlitz touches Casper and he expires. The Duke promises Max that he may wed Agathe.

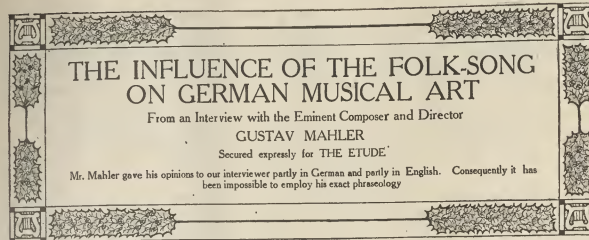
THE MUSIC OF "DER FREISCHÜTZ"

Of all the distinguished singers who appeared in *Der Freischütz*, Mme. Wilhelmine Schröder-Devrient was the most famous. She frequently appeared in the opera under the direction of the composer. She received fees as high as \$500.00, which were considered enormous in that day. Jenny Lind made her debut in this opera in Stockholm in 1838. It always remained one of her favorite roles. As has been said, the music of *Der Freischütz* is extremely tuneful. The theme for horns which occurs early in the overture has been arranged as a hymn, and under the name of *Jewett* has been sung in churches for years.

The prayer from *Der Freischütz* as long been one of the most popular of pieces. The *Hunter's Chorus*, arranged for four hands, has been very extensively played at pupils' musicals. Sidney Smith has written a difficult arrangement for piano (Opus 16), and D. Krug is responsible for a third grade arrangement (Opus 312, No. 2). There is also a clever little Sonata on the motives from *Der Freischütz*, written by M. Vogel (Opus 40, No. 1).

The cast of the opera is *Otto* (Duke), baritone; *Kuno*, bass; *Agathe*, soprano; *Casper*, bass; *Max*, tenor; *Zemlitz*, speaking part; *Hermil*, bass; *Killian*, tenor. The time is immediately following the Thirty Years' War.

Although Weber wrote *Freischütz* he was much given to rewriting his scores. Melodies came to him as readily as to Schubert, but he devoted less than three years to the working out of *Der Freischütz*.



THE INFLUENCE OF THE FOLK-SONG ON GERMAN MUSICAL ART

From an Interview with the Eminent Composer and Director

GUSTAV MAHLER

Secured expressly for THE ETUDE

Mr. Mahler gave his opinions to our interviewer partly in German and partly in English. Consequently it has been impossible to employ his exact phraseology.

(EDITOR'S NOTE—Gustav Mahler, who is now recognized as one of the very foremost composers and directors of our time, was born at Kalischt, Bohemia, July 7th, 1860. Neither his father nor his mother were musical. Notwithstanding this lack of hereditary influence, he manifested musical talent at a very early age, and started to compose when he was but a mere boy. Mahler now looks habitually upon these juvenile efforts, but they are said to have indicated his very pronounced talent. His first teachers were little known musicians located in small towns in Bohemia. Later he entered the Gymnasium at Idlau in Bohemia. The German Gymnasium at Idlau corresponds to the high school and college in America. Mahler's academic education was completed at the University of Vienna, and his musical education continued at the Conservatorium in Vienna, where he came under the influence of Bruckner. In 1880 he started his career as a conductor, which has made him one of the most renowned musicians of our time. Success followed success, and he passed in triumph through various posts at Cassel, Trossen, Leipzig, Pesth, Hamburg, Vienna, and eventually came to New York as conductor of the German Grand Opera at the Metropolitan, later taking his recently resigned position as director of America's oldest orchestra, the Philharmonic. This orchestra during the past ten years has been under the direction of the most distinguished conductors, including Seidl, Strauss, Henry Wood, Gustav Krieger, F. Wiegand, Colonne, W. Satoori and several others, yet it has never received so much credit as it has been bestowed upon this season. As a composer, Mahler has produced eight notable symphonies which have been enthusiastically received in Europe and in America. As a conductor he is a virtual emperor, and his enormous ability and great audacity make his performances of the master works from Bach to Debussy authoritative in every sense of the word. The ETUDE feels that it is exceedingly fortunate in securing an interview with this great musical genius. Mr. Mahler since he has refrained from giving similar interviews upon subjects of this kind for many years.)

The influence of the folk-song upon the music of the nations has been exhibited in many striking forms. At the very root of the whole matter lies a great educational truth which is so powerful in its effects, and so obvious to all, that one can almost make an axiom of it. "As the child is, so will the man be." We cannot expect an oak to grow into a rose bush and we cannot expect the water-lily to become a palm. No amount of development, care or horticultural and agricultural skill could work miracles of this kind. So it is with children. What occurs in childhood makes an indelible impression. The depth of this psychological impression must ever be the rock upon which all educational systems are founded. So it is in music, that the songs which a child assimilates in his youth will determine his musical manhood.

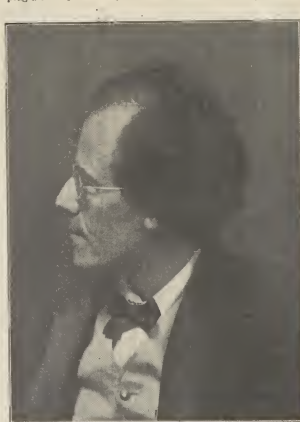
ASSIMILATING GOOD MUSIC IN CHILDHOOD.

The music which the masters have assimilated in their childhood forms the texture of their mature musical development. It cannot be otherwise and I am unable to understand why the great educators of our age do not lay even greater stress upon this all-important point. I have said assimilated—you will notice that I did not say appropriated. That is quite a different matter. The music is absorbed and goes through a process of mental digestion until it becomes a part of the person, just as much as the hair on their heads, or the skin on their bodies. It is stored away in their brain-cells and will come forth again in the minds of creative musicians, not in the same or even similar form, but often in entirely new and wonderful conceptions.

I have often heard composers who claim to seek individuality about all things state that they purposely avoid hearing too much music of other composers, fearing that their own originality will be affected. They also avoid hearing the songs of the people or the songs for a similar reason. What arrant nonsense! If a man eats a beef-steak it is no sign that he will become a cow. He takes the nourishment from the food and that transforms itself into the elements of his physiological processes into flesh, strength and bodily force, but he may eat beef-steaks for a lifetime and never be anything but a man.

PLAGIARISM?

In some cases we find that the great composers have actually taken folk-melodies as themes for some of their works. In most cases of this kind they have given the source of the theme all possible publicity. In some cases where they may not have done this a few critics with limited musical knowledge and no practical ability in composition have happened to find these instances, and being at a loss to write anything more intelligent, they have magnified these deliberate settings of folk-themes into disgraceful thefts. The cry of plagiarism is in most cases both cruel and unjustified.



GUSTAV MAHLER

The master who has the skill to develop a great musical work certainly possesses the ability to evolve melodies. When he takes a folk theme as the subject of one of his master-works, it is for the purpose of elaborating and beautifying it as a lullaby might take an unpolished diamond, and by his skill bring out the scintillating and kaleidoscopic beauties of the stone. After all, the handling of the theme is even more significant than the evolution of the theme. Consider for one moment the incalculable benefits to the literature of the world brought about by the Shakespeare treatment of plots which otherwise would have been absolutely forgotten. *Hamlet*, *King Lear*, *Romeo and Juliet*, *Julius Caesar*, all of them plagiarized, but gloriously plagiarized.

The early folk-songs were by no means the product of trained musicians, but often came from the soul of some untutored genius who told of love, his sorrows, his birth or his joy, in melody. At first they were transmitted from generation to generation solely by ear. Naturally many changes took place in this manner, and it often happened that one and the same song was sung in several quite different manners in different parts of the country. The monks of the fourteenth, fifteenth and sixteenth centuries did not hesitate to take the folk-songs for their sacred texts.

When the first Protestant choral book was made in 1524, the compilers helped themselves very freely to folk-song sources for the melodies to their chorals. Indeed it has been said that over one-half of the melodies in the old folk-song books were of secular origin.

The early composers also realized that in order to make their work understandable and more readily received, it behooved them to employ folk-themes as the basis for some of their more complicated works, so that the public that heard them could grasp the significance of the work more readily.

HAYDN'S APPRECIATION OF THE FOLK-SONG.

One does not have to delve very deep into the works of Haydn to realize what a keen appreciation he had for the beauty and simplicity of the folk-song. Although Haydn's music seems extremely simple when compared with the intricate rhythms and harmonies many composers are wont to introduce in their scores of to-day, this very music was in its time considered revolutionary by Haydn's contemporaries. Among other things, his interpretation of the idiom of the streets was strongly condemned. His melodies were called plebeian and often regarded as trivial. Haydn was unquestionably one of the most sincere of all composers. He spoke the music he knew and felt, as his natural language. Notwithstanding his aristocratic surroundings in later life in the Palace of the Esterhazys, Haydn was a child of extremely poor parents, and during his youth was visited with the most severe poverty. Naturally this brought him close to the common people, as did his long service in St. Stephen's Cathedral, Vienna, where he was a choir boy. When he came to produce his great works, he was so thoroughly imbued with the musical language of the people that the folk-song character and influence keeps cropping up all the time. This is, perhaps, not quite so much the case with Mozart, whose musical father, Leopold Mozart, took every pains to have his phenomenal son surrounded with the very best music of his day. Notwithstanding this, one cannot help feeling that the folk-songs which the wonderful child must have heard from his little playmates were assimilated, although their influence is not so pronounced as in the case of Haydn. Anyone who is at all familiar with the Mozart opera, *The Magic Flute*, will detect this influence at once.

BEEHOVEN'S INCOMPARABLE MELODIES.

Although the actual instances where Beethoven used real folk-songs as themes or as suggestions for his works are limited, it is nevertheless the fact that this gigantic genius conceived in his most exquisite and moving melodies thematic designs which when analyzed are really very simple and often of the character of folk-songs. No composer has excelled the majesty of Beethoven, and his masterpieces, like all great works of his, are so simple, chaste and unaffected that their similarity to the folk-songs—or shall we call them the heart-songs of the people?—may easily be traced.

The magnificent road which Beethoven opened should, to my mind, point the way to all great composers of symphonic music, just as the architecture of Athens, Rome and Corinth indicates the most secure path for the builder of great buildings.

I do not think that the tendency to use the idiom of the people will ever die out, and the music which has the true melodic characteristics will exist long after the furies of cacophony have worn themselves out of existence.

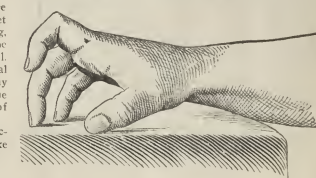
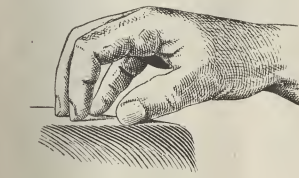
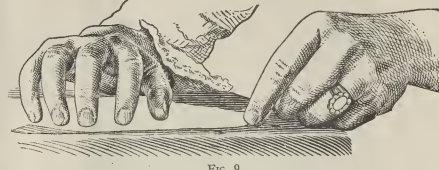
All this I have said as a composer, but as a director of an thoroughly eclectic, I am tremendously curious about all new music, and seek to give each new work, regardless of type, the interpretation nearest that which the composer intended. This is my duty to myself, to my art and to the public which attends my concerts.

A GRAVE MUSICAL QUESTION FOR AMERICA.

Since my residence in America I have been so busily engaged in the mission for which I came to this country that I have not had, perhaps the right opportunities to investigate musical conditions as thoroughly as possible. Nevertheless, what I have observed, and what has been related to me by experts who have lived in the country for a lifetime, leads me to believe that a musical condition exists in this country which makes it extremely difficult for the American composer to work with the same intimate feeling which characterizes the work of some of his European contemporaries. I respect the efforts of American composers most highly,

FIG. 10.

with as light and quick a motion as possible. The other fingers are to rest lightly on the table. Hold the lifted finger in its raised position while, with the tick of the metronome, you count "one, two." Then at "three" strike the table with the same finger, and with the



utmost quickness in movement. Repeat this over and over, with the paper-tape added, so as to make sure that none of the other fingers press heavily on the table, or in any way "stick a finger into the pie."

MAKE YOUR EXERCISES INTERESTING.

This may not give you as much fun as I used to have when I was your age and for four hours a day practiced mostly on "Bonaparte Crossing the Alps." That was a great piece! (?) It was a great climb for both Bonaparte and myself! I have often wondered which of us had the hardest time. Probably it was I. I certainly worked longer than he, and with less to inspire me and with less knowledge of what I was trying to do. For this reason I want you, my boy, to follow the better course that I am laying out for you. Therefore, keep at these foundation exercises until your hands are correctly shaped and your fingers are trained to make these very slow movements in the right way, then the moderately fast, and then the quick-as-possible movements. The exercises are laid out in such good order and so clearly explained in the book that Miss Proctor and you will have little difficulty in learning how to do them.

When you practice, put your entire mind into it and try to do your very best. Do not be careless and form a lot of bad habits. Bad habits destroy good ones and block your progress. If possible, have Miss Proctor sit with you during these first days, until correct habits are formed.

Your affectionate uncle,
EDWARD.

P. S.—I intended to say that the *up-movement* of the fingers must be as quick and as perfectly timed as the striking or down-movements. Often, when telling me to make my work thoroughly good in every part, your grandfather has quoted to me the old saying: "The strength of a chain is no greater than that of its weakest link." With a little alteration, to make it apply in piano-playing, I now pass on this saying to you: "The speed in your playing will be no greater than its slowest movement." The movements, both up and down, must be as-quick-as-possible, each as quick as the other. Not only does the speed of the playing depend upon this, but the clearness and cleanness of the tones as well. Carelessness in not quickly lifting the fingers at the exact instant at which they should be lifted blurs and smudges the playing, making the music sound much as this letter would look if I were to brush my sleeve over it before the ink had time to dry. It can be done but it is rather difficult to form, at the piano, good habits in this matter, because the piano tone varies so quickly.

APHORISMS OF VON BÜLOW ON THE PLAYING OF THE MUSIC OF BRAHMS.

One should not get an idea that the compositions of Brahms are stiff, ultra-classical and affected. Many make this mistake. Some even play the exuberant Hungarian Dances as though they were playing to a tea-party of blue-stockings.

Brahms demands much in the way of a singing tone. The player who imagines that his style is solely for those pedantic players who have made him an affection will be mistaken. We hear too little from singers. I advise you to go hear some such artist as Mme. Sembrich. From her you can learn much that will be of value in developing a singing tone at the keyboard.

In playing certain passages from Brahms one should think of Heine's expression: "I see an arabesque in each musical phrase."

In order to get the proper idea of how to interpret a phrase from Brahms, or from any other composer for that matter, one must first of all see the melody very clearly. Good music is a proclamation or expression depends very largely upon the appropriate and distinct expression of the melody.

Each Brahms work should be heard as a complete whole. Generally it is a bad plan to play an improvised prelude. The only object of the preliminary prelude is to awaken and prepare the attention of the audience for the masterpiece which is to follow. Unless you have the ability to play preludes in the style of the masterpieces you determine to perform, better omit them entirely. The preludes which Beethoven and Moscheles played were ideal.

Brahms demands the closest kind of study in order to understand the composer's inner meaning. I am disgusted with those performers who insist upon playing from memory compositions which they could not play really well with the notes in front of them. There is entirely too much inadequate playing from memory.

THE ETUDE

SOME IMPORTANT THINGS I LEARNED IN GERMANY.

BY AMY FAY.

(The first part of Miss Fay's excellent article appeared in the first "Music of All Germany" issue last month.)

MASTERING A CHOPIN IMPROMPTU.

The first piece Tychowski gave me was Schumann's *Souvenir de Kléber*, which I learned without any difficulty. The last piece he gave me was the *Fantaisie Impromptu* in C sharp minor, by Chopin. He fingered every note of it in the most careful manner, and showed me about the syncopation in matching three notes against four, which he said "everybody played wrongly."

I was enchanted with the beauty of the composition, and went at it "tooth and nail." When I came to the lesson I played it all by heart, and expected my master to praise me. All he said was: "This piece is entirely too hard for you." Alas! how the wind was taken out of my sails! I was too ignorant to know long continued practice. It was "turning the corner" I spoke of that convinced me. But Tychowski did not show me the *sideward* movement of the wrist, which was the elucidation of the difficulty. When he told me I could not play the piece if I had not been so ignorant, I could have retorted, "but you don't teach it technically." He could play it, however, for, as I said above, artists use these movements instinctively, but they don't teach them.



VON BÜLOW.

BRAHMS.

I always felt grateful to him for being the first to show me how to study, although he did not go so far into the principles of technique as Depe did, because he limited himself to finger practice and did not include wrist training.

I kept his carefully fingered copy of the *Fantaisie Impromptu*, and finally I took it up again and studied it very hard on Depe principles. I was living in Chicago with my family then, where we had a home. Once a year I used to invite my class to dinner, and we would all play for each other. My pupils enjoyed these social afternoons with music very much.

To return to the *Fantaisie Impromptu*, I said to my scholars, "I am going to try to play this piece for you. I can't play it, but I will try to give you an idea of it." I then played it. When I finished there was such a burst of applause that I was taken by surprise, and concluded I had played it better than I thought I could. After that, from time to time, they would ask for that piece, but I never played it again. I had "got around the corner" that used to bother me, so I concluded I would rest on my laurels, and not break the illusion.

CELEBRATED GERMAN MASTERS IN AMERICA.

I am afraid that a great many ETUDE readers suffer from the delusion that music study in Germany is a necessity. However this may have been at the time I studied abroad, it is certainly not the case to-day. Aside from the many exceptionally fine American teachers who rank with the best in European capitals, there are many who have been born in Europe, and who have settled in America. From one of these Rafael Joseffy, than whom there is no greater virtuoso of his type living, I received a lesson in slow practice of exceptional value. I asked Joseffy to give me a lesson on Beethoven's concerto in G major. He agreed to devote an evening to it at Steinway's. I went down

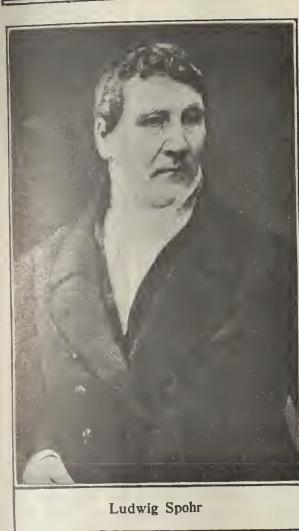
there, and we had the great wareroom, where the grand pianos are kept, to ourselves. Joseffy criticised me for playing too fast, and kept exclaiming: "*Wie Sie laufen, wie Sie laufen!*" (How you run, how you run!) "Well," I said, "I know very well I play too fast, but I can't. I said, 'I know very well I play too fast, but I can't.' I hold my fingers back. Let me give you a piece of advice: Joseffy replied: 'Let me give you a piece of advice: Do not practice the concerto a whole week, slowly. Do not permit yourself to play it fast once during that period. I took his advice (for I always obey my teacher's advice). I set the metronome at a very slow pace, and played the concerto four or five hours per day for a week in that tempo, resisting all temptations to see how it would go, fast. Not once did I yield. When the week was up I indulged myself in the pleasure of playing the concerto fast, and I must say I was astonished to learn how much I had gained through this discipline. I consider the value of this suggestion of Joseffy's very great, so I give it freely to young pianists whose fingers run away with them. If they have the self-control to follow it they will, like myself, surely reap the benefit of it."

The idea of practicing slowly for a whole week, and of not playing the piece fast once during that period of time, could only have occurred to a virtuoso and a master of technique.

One imagines that unlimited opportunities must abound in all German musical centers. Most students go to Germany for atmosphere and the opportunity to play in concert or at rehearsals in ensemble or with orchestras. They think that once they are on German soil there must be dozens of chances to rehearse their concertos whenever they feel so disposed. Let me recall a little experience which actually occurred when I was studying in Germany, and which I cannot believe is uncommon even in this day. I was then at the Kullak Conservatory in Berlin and had prepared the first movement of a Rubinstein concerto with the view of playing it at an orchestral rehearsal. The following is the account I gave in *Music Study in Germany*: "I had been straining every nerve over it for several weeks, practicing incessantly, and had learned it perfectly. When I played it in the class the other day it went beautifully, and I think that even Kullak was satisfied. Well, of course, I was anticipating playing it with the orchestra before an audience with much pleasure, and hoped I was going to distinguish myself. Music Director Wuerst and Franz Kullak (son of Theodore Kullak) always take charge of these orchestral lessons. I got up early this morning and practiced an hour and a half before I went to the conservatory, and I was there the first of all to play concertos. I spoke to Wuerst and told him I was to play. He said, 'All right.' Wouldn't you have thought that he would have let me play first? Not a bit of it! He first heard the orchestra play a stupid symphony of Haydn. Then he began screaming out to know if Herr Moszkowski was there. Herr Moszkowski, however, was not there and I began to breathe freer, for he is a finished artist and has been studying with Kullak for years and plays in concert. Of course if he had played first it would have been doubly hard for me to muster up my courage, and you would have thought that Wuerst would have taken that into consideration. As Moszkowski was absent, I thought that I should be called up next, but another girl received the preference. She played extremely well and Wuerst paid her his compliments, and then took his departure, leaving Franz Kullak to conduct. Then one of my class played Beethoven's G major concerto most wretchedly. At last it was over and at last Franz Kullak sang out: 'We will now have Rubinstein's concerto in D minor.' I got up, went to the piano, wiped off the keys, which were completely wet with the nervous fingers of those who preceded me, and was just going to sit down, when a young fellow approached me from the other side with the same intention. 'O, Fraulein Fay, you have the same concerto? Very well, you can play it next time. To-day Herr So-and-So plays it.' Did you ever hear of such a thing? I began to fear that the young fellow would play it well and that I should learn something, but he murdered it, and there I had to sit through it all, with the piece tingling at my fingers' ends—and now, there's no knowing when I shall play it, as the orchestra lessons are so seldom and uncertain."

Without a definite insight to the thematic or melodic work of a master, without the fundamental knowledge of the creative and formative processes to which the composer submits the single motive, it is impossible to give an intelligible interpretation of a great work of musical art.—Hans von Bülow.

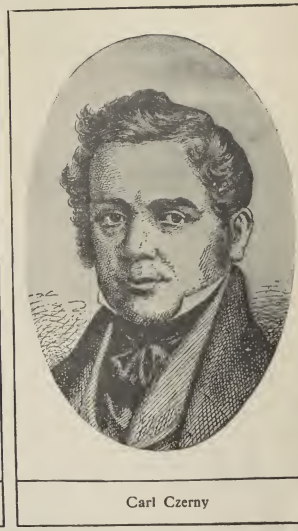
The Etude Gallery of Musical Celebrities



Ludwig Spohr



Carl Goldmark



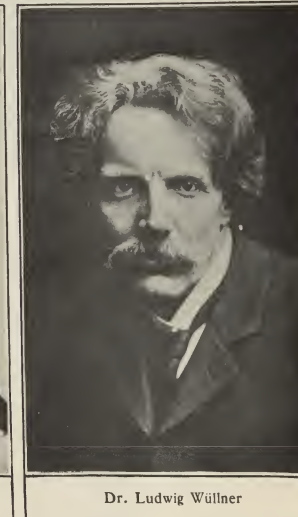
Carl Czerny



Carl Otto Nicolai



Cosima Wagner



Dr. Ludwig Wüllner

THE STORY OF THE GALLERY

In February, 1909, THE ETUDE commenced the first of this series of portrait-biographies. The idea, which met with immediate and enormous appreciation, was an original project created in THE ETUDE offices and is entirely unlike any previous journalistic invention. The biographies have been written by Mr. A. S. Garbett, and the plan of cutting out the pictures and mounting them in books has been followed by thousands of delighted students and teachers. One hundred and sixty portrait-biographies have already been published. In several cases have provided readers with information which cannot be obtained in even so voluminous a work as the Grove Dictionary. The first series of seventy-two are obtainable in book form. The Gallery will be continued as long as practical.

CARL CZERNY.
(Tschai'-ne.)

CZERNY was born February 20, 1791, at Vienna, and died there July 13, 1857. His father was his first teacher, but subsequently Beethoven instructed him, and the great composer was much impressed with the boy's talent. Czerny made many friends, including Prince Lichnowsky, Beethoven's patron, and the pianists Hummel and Clementi. He was to have gone on tour in 1804, but Napoleon was interfering with the peace of Europe at that time, and the idea was given up. Subsequently he only left Vienna three times, visiting Leipzig in 1836, Paris and London in 1837, and Lombardy in 1846. He was soon immensely popular as a teacher in Vienna, and was able to refuse all pupils save those who showed exceptional talent. His first work as a composer consisted of Twenty Concert Variations, and this was so popular that he was fairly besieged by publishers. His industry, both as teacher and composer, was enormous, and he produced over 1,000 published works of which many single numbers consisted of fifty or more pieces. The most famous of his pupils were Franz Liszt, Döhler, Thalberg and Jaell. Leschetzky also studied with Czerny, and in popularity as a teacher seems to be his natural successor in Vienna. Czerny's technical studies are found wherever the piano is taught, and his influence on piano study is incalculable.

(The Right Gallery)

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CARL GOLDMARK.

GOLDMARK was born at Keszthely, Hungary, May 18, 1830, and is of Jewish descent. He evinced musical talent at an early age, and in 1844 went to Vienna, where he became a pupil of Leopold Jansa. In 1847 he entered the Conservatorium and studied with Böhm (violin) and Preyer (harmony). In 1848 the institution was closed owing to political disturbances, and Goldmark had to fend for himself. He obtained a position in a theatre orchestra in Raab, and when that town was captured by the government troops he was sent as a rebel, and would have been shot had not a friend come to his rescue with an explanation. He returned to Vienna in 1850, and worked hard at orchestration and similar studies, gradually winning recognition as a composer. Goldmark spent two years in Pesth, but returned to Vienna in 1852 to give piano lessons. He has remained in Vienna ever since. His *Sakuntala* overture was produced at a Philharmonic concert in Vienna in 1865, and was greatly liked. This work, the overture, *Samson*, and the *Wedding Symphony* are his best-known orchestral compositions. His chief opera is his first, *The Queen of Sheba*. He has, nevertheless, written excellent works in all forms, and is admittedly one of the foremost living composers. His works are remarkable for their wealth of orchestral and harmonic coloring, and for the richness of their melodies.

(The Right Gallery)

Cut out on heavy black line, paste along this margin and insert in scrap book.

LUDWIG SPOHR.

SPOHR was born at Brunswick, April 5, 1784, and died at Cassel, November 22, 1849. He played the violin when he was five, and for a time studied with Kunisch, of the Duke's orchestra. Thanks to the assistance of the Duke, he was able to study choirs with Franz Eck in 1802-3, with whom he subsequently went on tour. He was also much influenced by Rode, the French violinist. His musical career was spent at Gotha (1805), where he met his wife; at Vienna (1812-15), where he met and severely criticised Beethoven; Frankfurt (1817), where he introduced conducting with a baton, and finally at Cassel (1822-57), where he was Court Capellmeister. He also toured Germany, Holland and Italy. In 1820 he visited England, and speedily became immensely popular as a virtuoso, conductor and composer. He produced over 160 works, including 11 operas, 4 oratorios, 9 symphonies, 15 violin concertos, and other works in all forms. Of these only two of the oratorios, *The Last Judgment* and *Calvary*, and the four of the violin concertos retain any popularity. As a violinist he ranks among the greatest of all time. He played with great breadth and beauty of tone. Spohr's *Polka* and *Violin* are still popular among advanced violin students. It is noteworthy that Spohr was among the first to champion the cause of Wagner.

(The Right Gallery)

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DR. LUDWIG WÜLLNER.

(Pronounced nearly 'Well'-ner.)

Dr. WÜLLNER was born at Münster, August 19, 1838, and enjoys the distinction of being the distinguished son of a distinguished father—Franz Wüllner, the successor of von Bülow at the Court Theatre in Munich, and of Hilke at the Cologne Conservatory. Dr. Ludwig Wüllner was a student of philology and kindred subjects at Munich, Strasbourg and Berlin, and became a teacher in the Münster Academy in 1864, after taking the Doctor's degree. In 1887 he gave up his position to study at the Cologne Conservatory, and two years later went on the stage at Meiningen. His great histrionic ability speedily brought him to the fore, and in 1895 he gave up regular stage work in order to become a reciter. The following year he surprised his many friends by becoming a singer. For a long time there has been a great deal of discussion as to whether Dr. Wüllner really can sing, and he is sometimes referred to as "the singer without a voice." Meanwhile Dr. Wüllner goes serenely on drawing huge audiences in Europe and in America, for he certainly presents the great German *Lieder* in a way accomplished by no one else. His driving force of his personal magnetism, and his unquestioned dramatic ability, combined with his clearness of enunciation, are so doubt largely responsible for his success.

(The Right Gallery)

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COSIMA WAGNER.

(Wah'-ner.)

COSIMA WAGNER was born at Dresden, 25, 1841, and is the daughter of Franz Liszt. Much of her early life was spent with Liszt's mother, but eventually she went to live with the mother of Hans von Bülow. The chief interest in her career, however, rests in the marvelous influence she exerted over Richard Wagner. After the death of Wagner's first wife, Minna (née Planer), Cosima von Bülow—she then was—and Richard Wagner were married. The marriage proved to be one of the happiest in the history of music. The great composer and his wife lived an ideal life at their home "Wahnfried," Bayreuth, which soon became the center of a musical circle that has become famous throughout the musical world. Cosima was born of the marriage—Siegfried Richard Wagner. He was born at Triebchen, June 6, 1869. In honor of this event his father composed the *Wedding Day* in which he portrays his happiness with consummate mastery. Since the death of Richard Wagner, Cosima and her husband have continued to reside at Wahnfried, where they have supervised the Bayreuth festivals. The Wagner regime at Bayreuth has not escaped criticism, but the imperious daughter of Franz Liszt has been so successful in the administration of it, she believes to have been Wagner's own plan.

(The Right Gallery)

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CARL OTTO EHRENFRIED NICOLAI.
(NIK'-o'-lye.)

NICOLAI was born at Königsberg, June 9, 1810, and died May 11, 1849, at Berlin. His youth was unhappy, though he was well instructed in piano playing, and in his sixteenth year he ran away. He was befriended by a man named Adler, who subsequently sent him to Berlin (1827), where he studied with Krihn, and also with the teacher of Mendelssohn, Zelter. From 1833 to 1837 he was organist at the Prussian Embassy in Rome. He then visited Vienna, where after another short sojourn in Rome he produced many of his light operas. In 1841 he was appointed Capellmeister at the Vienna opera, where his services were much appreciated. While in Vienna he founded the Philharmonic concerts for the purpose of giving adequate performances of the Beethoven symphonies. On April 1, 1849, Nicolai gave a farewell concert in Vienna at which Jenny Lind assisted in the production of some of the numbers from his opera, *The Merry Widow*. He then, in course of preparation. He was appointed director of the Domchor at Berlin, and also Court Capellmeister at the opera. His famous opera, *The Merry Widow*, was produced on March 9, 1849, two days before he died. The work was immensely popular, and the account of its tunefulness and great beauty.

(The Right Gallery)

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GERMANY'S REMARKABLE SYSTEM
OF MUSIC SCHOOLS

MUSIC SCHOOLS OF NORTHERN GERMANY

It seems to be one of the failings of residents of very large cities to regard the art effort in smaller cities with contempt. For this reason we in America hear but little of the educational work in German musical centres except that undertaken in the most widely known metropolitan conservatories. These, however, while representative of the musical education, are as a whole, by no means indicate the enormous extent of systematized musical educational work in Germany.

While the machinery of the conservatory often produces results which are of the most welcome kind, the art of music is peculiar in that the individual merits of the particular teacher are of far greater importance than the building or the facilities surrounding the teacher. Four walls do not make either a home or a conservatory. The people in it do. For this reason it is possible for a school with the very highest reputation to lose its significance and value as an educational institution through some changes in the faculty. For the same reason it is possible for teachers with pronounced talents and strong personalities to exist in German cities notwithstanding the strong conservatory competition offered. In several cases some of the most successful teachers in German cities are Americans, who by dint of originality, progressiveness and great industry have produced results which have made some of the conservatories envious. The American seems to be a born teacher, and his success in the stronghold of musical education abroad points to the excellence of the American teacher at home, which is often ignored by those students who are obsessed by the idea that musical education must be obtained in Europe.

Nevertheless, the German conservatories represent a most astonishing and successful combination of systematic musical education and the individual. They are an expression of Germany's national love for order applied to musical training. Although a few revolutionary spirits such as Grig, Wagner and others have belittled systematic music teaching, the German conservatories stand at the foundation of the scholarly musical culture for which our Teutonic brothers are famous. Some years ago the writer made an extensive tour of Europe for the purpose of visiting the best known conservatories in Germany. Owing to lack of space, only a few of the leading characteristics of each school can be considered at this time, but those who desire more detailed information upon this subject are referred to the articles mentioned above, which have been found in THE ETUDE for March, July and November, 1903; May, July and November, 1904; May and June, 1905, and in other issues.

THE CONSERVATORIES OF NORTHERN GERMANY.

The conservatories of Germany may be divided into two general classes: 1. State or Royal Conservatories. 2. Conservatories supported partially by the State, partially by royal or noble personages or by the endowments of philanthropic persons. The State conservatories of Germany are, so far as our information goes, limited to the institutions located at Berlin (Hochschule), Munich and Würzburg. The last named conservatory is the oldest in Ger-

many. It was founded in 1804 and is still in a flourishing condition. Its progressive director, Kgl. Prof. Max Meyer-Olbersleben, contributes an article to these special German issues.

Drawing a straight line from Cologne to Dresden on the map of Germany, you will find the following cities noted for the musical effort: Berlin, Dresden,



THE ROYAL HIGH SCHOOL OF MUSIC, IN BERLIN.

Leipzig, Cologne, Halle, Hanover, Hamburg, Bremen, Cassel, Düsseldorf, etc. In this district will also be found Magdeburg, Posen, Breslau, Kiel, Stettin, Lübeck and other large cities less known by Americans for their musical activities.

By reason of its rank as the capital of the Empire and the importance surrounding an imperial court, Berlin naturally ranks first among the music centers given above. The city is one of the most magnificent capitals of the world, and as in the case of all other modern German cities, the average American visiting Berlin for the first time is amazed to find that it is not only quite as modern as the most progressive American cities, but that certain well-planned civic attempts to beautify the metropolis, particularly the eradication of objectionable advertising signs in the street, gives the whole a most satisfactory effect.

The Royal Academic High School for Music occupies one of the finest buildings ever erected for music purposes. Nothing that modern convenience could devise for a music school has been omitted. Supported as it is by the State, the faculty has included some of the most famous of the German teachers of the past century and of the present. Among these have been Prof. Dr. Max Bruch, Joseph Joachim,

Heinrich Schulze, Heinrich Barth, E. Humperdinck, Carl Marteau, Willy Hess, Karl Heymann, Ernst von Dohnanyi and others. Regular recitals by the pupils and by the faculty are given in which the school's symphony orchestra (student) and opera company (student) take part. Of the 303 students studying here in 1910, only six give the United States as the country of their origin.

The proprietary conservatories of Berlin, chief of which are the Scharwenka-Kindworsky Conservatory and the Stern Conservatory, are conducted in a thoroughly progressive manner and occupy buildings especially adapted for their purposes. The American reputation of Herr X. Scharwenka has drawn many of our fellow countrymen to the fine institution under his direction.

COLOGNE.

Those who think of Cologne as a manufacturing center or a cathedral city will be surprised to know the great and good musical work accomplished within its limits. The conservatory at Cologne was founded by Ferdinand Hiller in 1850. The present director is the famous conductor Fritz Steinbach, his representative being Prof. Dr. Klauwink, who has furnished THE ETUDE with the following information:

The number of the scholars is about 240. During the last ten years there have been seventy-one pupils from the United States. So many celebrated musicians have studied at the Cologne Conservatory that it is impossible for us to name but a very few. Among them are August Bungert, G. Heymann, E. Humperdinck, Frederick Corder, Fritz Vollbach, G. Lazarus, Dr. Ludwig Willner, W. Mengelberg. An interesting conclusion may be reached by examining the proportion of students attending the different classes in the conservatory. Four hundred and seventy-nine students studied piano; one hundred and eight, violin; two hundred and forty-six, harmony; two hundred, singing; forty-eight, organ. It should be remembered that in most all European conservatories it is necessary to take one principal study and one auxiliary study. Thus in the above enumeration several of the violin students may at the same time study piano or organ. An interesting aspect is the attention given to wind instruments of the orchestra. Thirty pupils are recorded as giving their special efforts toward the mastery of these instruments.

One of the youngest conservatories in Germany is that in Kiel, founded in 1908 under the direction of Dr. Albert Mayer-Reinach. This is said to be a very excellent small institution with some two hundred pupils.

Another conservatory founded quite recently is that at Düsseldorf under the direction of such able masters as Julius Buth and Dr. Otto Neitzel. This institution was founded in 1902. It now has two hundred and seventy-two pupils, five coming from America. No graduate well known to Americans has as yet come from this school.

DRESDEN.

The Conservatory at Dresden was founded fifty-five years ago and has produced many excellent graduates. It is now under the direction of Johannes Krantz. Among the distinguished teachers who have been connected with this institution have been Carl Heinrich Döring, the author of innumerable pedagogical works, and Felix Draeseke, one of the most distinguished composers of the present and a teacher of great merit. The number of students in the past year was fifteen hundred. Twenty-three came from the United States. Fifty-eight came from Russia, fifty-six from Austria-Hungary and thirty from Great Britain. Six hundred and ninety-eight came from Dresden alone. Judging from this we may assume that the idea that American students contribute largely to the support of German conservatories is a mistake. In fact, American pupils are often too impatient to pass the time in routine of the conservatory, in which class instruction is part, and in which the strong members are often held back by the failure of the weaker students to progress. For this reason Dresden is filled with

This consideration of the German Conservatori would not be complete if we did not look into the material side, i. e., the school fees. The following details have been somewhat roughly assembled owing to the fact that in many institutions there are various changes of the general schedule bringing about some

[A continuation of the excellent article by the foremost German musical critic commenced in the first "Music of all Germany" issue (April).]

After the cold or friction bath, the next in importance is daily gymnastic exercises. The following are the exercises I employ every day. I consider them just as necessary for my artistic work as anything I do at the keyboard. They are of particular value when upon a concert tour and it becomes necessary to keep the body in especially fine condition. I make a regular business of these exercises and do them about three hundred times each every day in the following order: One hundred times each of the morning two hundred before the principal evening concert and two hundred in the afternoon. For those who are less vigorous it would doubtless be better to make fewer repetitions at the outset.

BY HAROLD WATSON

Quite a number of musicians have shown remarkable powers as painters and sketchers. Mendelssohn has wonderful ability in this connection, and in Max Dowell's early youth it was a question whether his talent for drawing was not greater than his ability as a musician. Sir Henry Wood, the celebrated English orchestra conductor, is also a clever painter, while Caruso, the eminent tenor, has shown remarkable skill in caricaturing some of his friends.

One of the most interesting features of the concerts given was the performance of the prize-winning compositions of G. W. Chadwick and H. Parker by the Philadelphia Orchestra. The compositions of the other prize winners received great praise at the other concerts given during the week. Mr. Pearl Dunn Aldrich, well known to *ETUDE* readers, gave

BY C. W. FULLWOOD

portant. The average student could read a treatise upon embellishments through in less than one month, but it would take him months to acquire a classical knowledge of embellishments which would enable him to interpret the embellishment signs with authority and effect. The same might be said of pedaling, phrasing, rhythm and every other branch of musical work. Do not begin with the knowledge of the facts—learn their application.

NEW METHODS AND IDEAS IN PIANO PLAYING

1. Make no unnecessary motion of any part of the technical apparatus. (Fingers, arms, etc.)
2. Through the foregoing means the student should reach the attainment of the greatest possible independence of motion of all the members of the arm and body employed in playing.

Beautiful passage; playing, for instance, cannot be accomplished unless the thumb has become independent.

[EDITOR'S NOTE.—Prof. Max Meyer-Olbersleben in the continuation of this valuable article in the next issue of THE ETUDE, will present some of the most interesting facts, statistics and descriptions of study methods ever compiled for an American musical magazine. In fact, this article should serve as a permanent source of reference upon German conservatory conditions for many years to come.]

BY NELLIE L. WITTER.

When the pupil finds out how to make one sound well, I have found out that he usually finds it harder to get the new scales to sound just as well. And then it is easier to learn other scales when he has one perfect scale. The expectation of the next contest always gives impetus to the task. Altogether the "scale contest" idea has solved the "scale problem" for me.

THE majority of great poets have no taste for music and take pleasure only in trivial airs or childish songs, even cultivated and intelligent men who though they really love music, cannot realize its immensity.—*Berlioz.*

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THE ETUDE

MARIONETTES' WEDDING MARCH
LA NOCE DE PIERROT ET PIERRETTE

B. V. GIANNINI

Tempo di marcia assai moderato M.M. ♩ = 104 8^{va}

First system of the musical score for 'Marionettes' Wedding March'. It consists of two staves (treble and bass clef) in 2/4 time. The key signature has two flats (B-flat and E-flat). The music features a variety of notes, rests, and dynamic markings including *mf*, *p*, *cresc.*, *f*, *dim.*, and *p*. There are also fingerings and articulation marks throughout the piece.

Stesso movimento 45

Second system of the musical score, continuing from the first. It maintains the same key signature and tempo. The notation includes complex rhythmic patterns, dynamic changes like *f*, *dim.*, and *p*, and various fingerings. The piece concludes with a final cadence.

THE ETUDE

First system of the musical score for 'The Etude'. It consists of two staves in 2/4 time with a key signature of two flats. The music is more technically demanding, featuring triplets, sixteenth notes, and dynamic markings such as *p*, *mf*, *dim.*, *cresc.*, and *molto*. Fingerings and articulation are clearly indicated.

Second system of the musical score, continuing the technical study. It includes further development of the themes with complex rhythms and dynamic contrasts, ending with a final flourish.

THE ETUDE CROWN OF TRIUMPH

MILITARY MARCH

Secondo

Tempo di marcia M.M. $\text{♩} = 120$

FRANK P. ATHERTON, Op. 221

Musical score for the second part of "The Etude Crown of Triumph". The score is written for piano in 2/4 time, marked "Tempo di marcia M.M. $\text{♩} = 120$ ". It begins with a forte (*ff*) dynamic and includes various musical notations such as *cresc.*, *mf*, *f*, and *marcato*. The piece concludes with a *TRIO* section marked *p* and *piu cresc.*, ending with a *mf* dynamic.

THE ETUDE CROWN OF TRIUMPH

MILITARY MARCH

Primo

FRANK P. ATHERTON, Op. 221

Tempo di marcia M.M. $\text{♩} = 120$

Musical score for the first part of "The Etude Crown of Triumph". The score is written for piano in 2/4 time, marked "Tempo di marcia M.M. $\text{♩} = 120$ ". It begins with a forte (*ff*) dynamic and includes various musical notations such as *cresc.*, *mf*, *f*, and *marcato*. The piece concludes with a *TRIO* section marked *p* and *piu cresc.*, ending with a *mf* dynamic.

THE ETUDE

Secondo

Musical score for the 'Secondo' movement of 'The Etude'. The score is written for piano in G major and 4/4 time. It consists of eight systems of staves. The first system begins with a mezzo-piano (*mp*) dynamic. The second system continues with a mezzo-piano (*mp*) dynamic. The third system features a forte (*f*) dynamic. The fourth system includes a fortissimo (*ff*) dynamic and a 'cresc.' (crescendo) marking. The fifth system is marked 'a molto'. The sixth system continues with a fortissimo (*ff*) dynamic. The seventh system features a fortissimo (*ff*) dynamic. The eighth system concludes with a fortissimo (*ff*) dynamic.

THE ETUDE

Primo

Musical score for the 'Primo' movement of 'The Etude'. The score is written for piano in G major and 4/4 time. It consists of eight systems of staves. The first system begins with a mezzo-piano (*mp*) dynamic. The second system continues with a mezzo-piano (*mp*) dynamic. The third system features a forte (*f*) dynamic. The fourth system includes a fortissimo (*ff*) dynamic and a 'cresc.' (crescendo) marking. The fifth system is marked 'a molto'. The sixth system continues with a fortissimo (*ff*) dynamic. The seventh system features a fortissimo (*ff*) dynamic. The eighth system concludes with a fortissimo (*ff*) dynamic.

THE ETUDE

MOONLIT WAVES

REVERIE

T. W. RUSSELL

Andante con moto M.M. ♩ = 72

p sempre legato

Ped. simile

poco a poco cres.

Ped. simile

dim. poco a poco

rit.

a tempo

1st time only

last time only

legato

pp

f

tre corde

THE ETUDE

ten. dolce ma marcato

Ped. simile

cresc. poco a poco

dim. poco a poco

perdendosi

r.h.

l.h.

rapido e leggiero

legato

rit.

D.C.

THE ETUDE BETWEEN FRIENDS

H. ENGELMANN

Allegretto con grazia M.M. = 84

mp legato

mf

mf delicato

mf cresc.

f

pp Fine

string.

p dolce.

Melodia cantabile con espress

cresc.

stacc.

p

rit.

D.C.

THE ETUDE THE TROUT

LA TRUITE
VALSE DE SALON

AUGUST NÖLCK Op. 176

Allegro con brio M.M. J. = 72

p

mf

cresc.

f

Piu tranquillo

ff Fine

Meno

dolce grazioso

cresc. e string.

r.h.

a tempo

fresc. poco rit.

p

cresc.

D.C.

f

THE ETUDE

WITH SONG AND JEST

POLKA-ELEGANTE

I.V. FLAGLER

Intro.
Tempo di Polka M.M. ♩ = 108

f *sf* *mf* *cresc.* *Fine* *mf* *2d time 8va ad lib.* *f* *ff* *D.S.*

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THE ETUDE

To Miss Bonnie Bradley

FADING DAY

REVERIE

CARL WILHELM KERN Op. 222

Moderato con espress M.M. ♩ = 69

mf *p* *f* *cresc.* *ten.* *con passione* *ten. calmato* *f* *p* *ten.* *dim.* *p* *ten.* *cresc.* *cen do* *mf* *cresc.* *cen do* *p* *rit.* *cresc. e accel.* *calmato* *senza pedale* *Tempo I.* *f* *rit.* *p* *Meno mosso* *ten.* *f* *rit.* *p* *pp* *rit.* *p* *morendo*

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GRANDE POLONAISE

Allegro moderato M. M. ♩ = 108

A. de KONTSKI, Op. 271

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Intro.
Andantino M. M. ♩ = 54

LULLABY

C. S. MALLARD

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THE ETUDE
LAUGHING BLOSSOMS
GRACEFUL DANCE

LUIS G. JORDÁ

Moderato M.M. ♩ = 108

Moderato M.M. ♩ = 108

GRACEFUL DANCE

LUIſ G. JORDA

p

f

poco rit.

a tempo

f

Nino

Grave

p D.S.

TRIO

mf espress.

f

dim

Fine of Trio

D.S.

p

sf

p

D.C. Trio

* From here go back to S and play to Fine; then play Trio. ** Play first part of Trio to Fine of Trio; then go back to S and play to Fine

THE ETUDE
To D. R. Martin, Esq.
A FOREST LEGEND
ROMANZA

W. D. ARMSTRONG

Andante espressivo M.M. ♩ = 63

Andante espressivo M.M. ♩ = 63

mp
con Ped.

errse.
f
espr.

p
pp
Ch.
Fin

8
p a tempo
cantando

8
pp

8
p

8
pdim. e rit.
D. Cal Fine

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THE ETUDE

ANDANTE

from "KREUTZER SONATA"

L. van BEETHOVEN, Op. 47

Edited by F. E. HAHN

M M ♩ = 72

VIOLIN

PIANO

L. Van
Cantabile

Prepare { Swell to Principal
Great Diapasons 8
Pedal Bourdon 16
Arranged by

ARTHUR HENRY BROWN

THE ETUDE

PRAYER

from "DER FREISCHÜTZ"

C. M. von WEBER

Andante M. M. ♩ = 88

PEDAL

Adagio M. M. 72

16 Ft. only

Great, Stop Diap. & Dul.
Coupled to Swell

A snippet of musical notation on a five-line staff. The key signature has three sharps (F#, C#, G#). The notation shows a series of eighth notes. Above the staff, the word "Great" is written with a slur over it. Below the staff, the word "Swell" is written.

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Coup.to Swell

SHE'LL WEAR A ROSE
IN HER HAIR TONIGHT

RENE BRONNER

Andante

H. W. PETRIE

We stood be-side a rose-tree tall, Down
"The world is wide," she said, "Sweet-heart,
by the gar-den gate, I pluck'd a blos-som for her hair, And plead-ed her to wait, She
I can no long-er stay. Sweet words of praise are call-ing me, I lis-ten and o-bey
took the rose and turn'd to me, Her face of beau-ty rare,
mem-ber that I love you still, And ev-er will be true,
"Sweet-heart, I'll wear the rose to-night, That you may know I care,
Some-time, when oth-er hearts grow cold, I will come back to you."
She'll wear a rose in her hair to-night, A rose in her shin-ing hair, And

'neath the glit-ter of wealth and light, The world will call her fair, A
smile for each glance that fond eyes re-peat, While lips whis-per words sweet and clear, She'll
wear a rose in her hair to-night, While I am so lone-ly, so lone-ly here.

I KNEW AT LAST 'T WAS YOU

EDWARD G. SIMON

Moderato

LOUIS SCHMIDT

I
wand-er'd in a gar-den And gath-er'd man-y a rose; "A-las," I said, "it

THE TEACHERS' ROUND TABLE

Conducted by N. J. COREY



PINGERING SCALES.

In the February notes of this Review you speak of not having seen rules of fingering scales. I am afraid that I would not say the same number of keys. Do you not regard the rules of fingering scales as a "young man's" idea? (See page 32, as answering.) I have used some rules as coming at necessities, except, certain minor scales, where certain differences occur. I will get those down. I do not understand why Mr. Mason did not see the necessity for these exceptions. But I think his idea is entirely false. The place of the fourth finger as occurring only once in each octave makes the fingering clearer to the average pupil. Exceptions in fingering minor scales: sharp minor, B. H. Middle, fourth finger on D sharp; harmonic, fourth finger on G sharp, sharp minor, B. H. Harmonic, fourth finger on D sharp. Flat minor, L. H. Fourth finger on third note. Flat minor, L. H. Fourth finger on sixth note. Flat minor, L. H. Middle, descending, fourth finger on seventh note. E. L. H.

I had forgotten the rules of which you remind me, because for many years I have given the scales, strictly by dictation, using the Mason as a book of reference, not allowing the pupil to refer to the notes in any case. After learning the formation by means of C major it is a simple matter for even a small child to learn to build the scale on any key that may be given. You will say this has nothing to do with the fingering. True, but the reason for not using the Mason rules follows out of this. They are, in my mind, too complicated and confusing for young pupils, whether small or large. The rules divide the scales into three classes. This will do for an advanced pupil who already has some familiarity with all the scales, but they would mean little to a pupil who knew none of them. It is difficult to classify knowledge that a person does not possess. True, he learns this unconsciously while proceeding from one key to the next, one by one, but the following which I use involves no classification. When a student has learned the fingering of the scales he quickly forgets all classification, remembering the fingering of each in a thoroughly unconscious, almost automatic, manner. The rule in regard to the fourth finger being used only once in each octave is excellent, but in my experience causes some floundering at first, if used alone. It is obviated by adding the following, which seems easier to the unaccustomed pupil who finds the whole problem of the scales vague. I spend several weeks on the scale of C, working for position, etc., after which its fingering is thoroughly learned. G is learned in a similar manner, by which time students may be ready to pass on more rapidly to the other keys. In constructing the scale from the formula that they have learned, they find it easier to do so by building upwards with the right hand, as they know the notes of the scale, I tell them that in order to learn the correct fingering they may let the thumb fall on the white keys next above the black keys. They find it simpler to keep the track of the fingering by means of the thumb that strikes twice in the octave, than the fourth which is used but once. In the twelve major scales, C, G, D, A, E, B, F sharp, (or G, D, A, E, B, F, flat), B flat and F, this simple suggestion, which is hardly a rule, applies to all except the first two. In the left hand the reverse suggestion, that is finding the fingering by playing the descending form one octave, which is simple enough, will give the correct fingering the same scale familiar, letting the thumb take the first white key following the blacks, applies to all twelve keys except four, G, D and F. As C and G were learned before the suggestion was given, there remain only two exceptional keys for the student's extra care. As it has not been my custom to teach the minor scales until the student is thoroughly conversant with all the major scales, I have never had any difficulty in teaching them to learn them without a definite principle to work from, the exceptions being so numerous. The same principle for right hand, however, will apply to right and the twelve minor scales, excepting the A, B, D and F. In the left hand the reverse will only apply to five out of the twelve. In following this procedure no classification will be found necessary.

come his faulty muscular conditions, but he must remember that he has been several years acquiring them. Unless willing to undergo a severe treatment similar to this I have outlined, he will never overcome his fault.

FOURTH GRADE.

I have one pupil who is about completing work in fourth grade, by Curry and is studying Haydn sonatas. Will *Temperament* of Bach? What does the Sonata *Allegro* be a wise choice? What technique should be used?

The *Well-Tempered Clavier* is much too difficult to use during this stage of progress. It should not be used until after the pupil has completed Cramer and Clementi. Some of the pieces in the *Clavier* are too difficult for the pupil to attempt until after he has had preliminary study. For this grade of study you should use first Bach's *Little Preludes*. Next Bach's *Lighter Compositions*, to be followed in Grade VI, in Standard Course, by the *Two Part Inventions*, and in Grade VII by the *Three Part Inventions*. The Sonata Album you will find most excellent. For technique the constant practice of scales, arpeggios, chords, octaves, etc., should be kept up. As a complement of such exercises there is nothing better than *School of Technique*, by Chopin.

BROKEN CHORDS.

Will you please explain how to play a broken chord? I have noticed some boys from whom I do scales, lifting the fingers after each note and holding the hand in the air. The fault is in the down the keys during the full value of the chord. Which is correct?

This depends upon whether the pedal is used or not. If the dampers are raised from the wires while you know is effected by pressing the foot on the pedal to raise them all at once, it will make no difference with the resulting sound whether the hand is raised from the keys or not. The sound will continue as long as the pedal is kept pressed. It should be necessary to change the pedal during a given chord, you will be obliged to hold the keys down with your fingers. Whether the keys should be held down or not often depends largely on the context.

PRACTICAL HARMONY.

How can harmony be made of practical use? At present I can do nothing but write exercises laboriously. L. L. H.

By learning to work out all exercises at the keyboard and continuing the practice of them when you can play them easily and freely. Learning to write is only half the battle. It is difficult, to be sure, but you must continue to work at the exercises in the first chapters until you can play them as easily as you do pieces you might have written. I do not mean you must play the exercises you have written, but you must learn to add the three upper parts from the bass given, or the three lower parts if a solution is given. A thorough understanding of the chords must first be gained by writing, then also work them out at the keyboard. You should also study out the harmonies in hymn tunes, gradually progressing to more difficult music as your knowledge increases.

MINOR SCALES.

"Should a pupil learn both harmonic and melodic minor scales?" "Is it not of more importance to understand the relations of the major and minor scales than the difference between them as long as a period of time as may be necessary. Then he will need to work for several weeks on simple finger motions calculated to develop suppleness. Devote at least a half hour each day, and longer as the year goes on, to the piano, to practicing these exercises on a table. Afterwards on the keyboard with a touch so light just enough to stretch the fingers without producing any sound, and again increase to normal pressure. Gradually work into scales, arpeggios, etc. The *New Graded* of Parnassus of Philip will provide admirable exercises for the right hand. The left hand, every day for weeks, even months, the pupil should place his hands in playing position on the keys, and perform up and down motions with each finger, first to the fifth, then to the fourth, and finally to the first, to fifty repetitions each, first producing no sound, and then with and without the utmost freedom of feeling in the hand and fingers. The Philip exercises should also be practiced in the same manner. It will take several months to over-

come his faulty muscular conditions, but he must remember that he has been several years acquiring them. Unless willing to undergo a severe treatment similar to this I have outlined, he will never overcome his fault.

Most teachers use the harmonic form. Advanced melodic demands, of course, that there be a knowledge of all the modes. Your second question may be simply answered, yes.

Not ordinarily. If the tempo is very rapid the last notes of each group may be played simultaneously, but under average conditions the sixteenth will follow shortly after the last note of the triplet.

The run may start with whatever finger affords the most convenient fingering under the given conditions.



DEPARTMENT FOR SINGERS

EDITED BY SPECIALISTS.

THE TENOR.

BY J. C. WILCOX.

When a tenor applies for help with his high tones the first question to be settled is whether he produces them in the voice register or in the lower register carried up. If he has a good high voice, what is the use of knowing this? In order to give an opinion as to the class of work he will be able to do, the second tenor, while young, may be able to carry up the lower register and sing successfully many years that will be impossible for him a few years later, when he should be in his prime. Where he has no ambition beyond choir or small concert work, the lower register can generally be trained to a point sufficient for his purpose, but he must not expect to be equal to oratorio or opera after the age of thirty-five or forty, nor will any new scheme of "placing" the tone differently give him ease and staying power above *f*.

Tenors often speak of the upper register when, in reality, they are only "closing" the lower register at *e* or *f* and carrying it up. A change of register means a different mode of vibration of the vocal chords, and to the man who has once had his attention drawn to it there is an unobtainable sensation of change in the way the tones are made; they seem to come from a different point in the throat, like the "head" tones of the contralto, when contrasted with the "medium" register carried up.

If at the voice it is found that the student has difficulty in singing above *f* or *g* the evidence is strong that he uses the lower register only. If it is discovered, however, that he has always been able to sing to a *fat* or higher, without strain and without loss of tone, it is equally probable that he changes somewhere into the upper register. If he is conscious of the change or if there is noticeable in the ear a difference above *f* or *g*, the evidence is conclusive that the upper register is used. If the range is high but the change not readily apparent to either singer or teacher, it may take a number of tests to determine just how the upper tones are produced, whether or not the change is made, and at what point.

The plan generally successful is to have the student sing up to high *g* or *a*, noting carefully the degree of effort required on the upper tones—whether they should be tender to break or not; then trying if an additional half note or tone is forthcoming with a little additional effort, but still without that evident strain which one who deals much with voice gets to recognize immediately. This may be supplemented by having him sing a song taking some *g*'s and *a*'s—singing carefully all the directions of the strain, first only, but under average conditions the sixteenth will follow shortly after the last note of the triplet.

The run may start with whatever finger affords the most convenient fingering under the given conditions.

THE TEST OF THE TRUE HIGH TENOR.

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that he doesn't know how to sing "falsetto," and quite naturally so, for what is "falsetto" in other men is in his case a vibrant, resistant upper register. He has no "falsetto" unless he sings above his "high *c*." On the other hand, the tenor who has been in the habit of carrying up the lower register is keenly alive to the difference between his "regular voice" and "falsetto," and where this difference can be brought out in connection with the other tests the evidence of his using the lower register in the production of his upper tones is conclusive.

A good many second tenors could, with the proper practice, represent the process which was carried out so successfully in the case of Jean de Reszke—and other tenors not so well known in the development "to order" that upper register upon the possession of which the true high tenor voice depends. This is to be advocated whenever the transition from one register is comparatively smooth and there remains enough power in the upper register to promise a successful development in a year or more. The only recourse of the tenor, who does not possess a usable upper register and is too old to develop one is to properly "close" and carry up the lower; but he must be trained to "close" at the proper point, and—in order to keep the tone as free and powerful as possible—with as much shading toward the open adjustment as is consistent with clear pronunciation and musical standards.

The trouble with "closing" in any voice is the liability of getting too much of a good thing. One hears singers of both sexes who have been trained on the "closed" vowel sounds so continuously that the whole voice from top to bottom is "squeezed in," the actual production of the voice interfered with and the words unrecognizable.

Tenors ought to be able to sing a good low *c* and *d*. Many are unable to do this, because they make no use of the lower register. When these tenors are trained to depress the larynx for their lowest tones the ease of production and increase in power are manifest alike to singer and listener.

The "CHOKE" AND SINGING THROUGH THE NOSE.

Such tone qualities as throatiness and nasality result from certain wrong adjustments other than incorrect registration or vowel shadings. Anyone who gives the impression of having a mouth full of mush when he sings can hardly be considered as *retroupe* as a vocalist; yet it is surprising how many singers are addicted to this quality. They seem to have an idea that it lends a touch of sympathy to the voice. At any rate, in one case after having inaugurated the process of removing the "choke," the gentleman complained that his teacher was taking all the character out of his voice.

The "choke" may be successfully produced by beginning to swallow and then singing with the throat held in that constricted position. Of course there are degrees of constriction, and

the successful artist (!) in this direction is he who maintains just enough to make people believe that the quality was always natural to his voice. Some teachers take this view of it, and therefore make no attempt to eradicate the defect.

The remedy for the "choke" is first to raise the singer to the realization that it is a defect, and then teach him to "let go" to stop doing something which is as unnatural and as unnecessary in voice production as a child's tickling itself in the throat when first trying to use a pen. One of the best exercises is the open, shallow "a" in the word "hat," first spoken at about the middle of the compass, and then maintaining the tone upon the same shallow vowel sound. It will take a great deal of patience and many attempts before he can realize the difference in sound and muscular sensation between his free production in speech and the "choke" production in singing; but, granted intelligence on his part and the proper instruction by the teacher, success is certain.

There are some people who oughtn't to try to sing. It is too subtle and intricate a mental process for them. This kind of an applicant with "choke" is hopeless. If in ten lessons or so he has no glimmerings of an awakened consciousness of tone qualities, then do better leave him to his mouth-organ. If he can learn to sing a clear, shallow "a" as in "hat," however, he can be led on to "a" and the "a" can be made to sing, and finally the whole voice will be absolutely free.

Nasality in singing is much too frequent nowadays to speak well for a science of singing unless, indeed, it is regarded as a necessary evil. For the public is expected to enjoy that adroit admixture of nasality with the tone which is the usual result of the "choke." For the sake of the students who seek a complete outlet for the music in their souls.

SOME FACTS ABOUT SOPRANOS.

The soprano voice takes its name from *Soprano*, meaning "the head," the "chief," "highest," or "supreme," and indeed many of the masters of the much maligned "old Italian School" stated their preference for this voice above all others, and considered the bass, tenor, alto and baritone as the inferior voices, and the soprano as the highest of pitch does not determine the nature of the voice, as many seem to suppose. The quality of the voice, or the color of the voice, is peculiar and unforgettable. It is the voice of the soprano, and the soprano, although some sopranos are able to sing higher notes than some sopranos. The clearness and bird-like quality of tone is one of the best indications of the genuineness of the soprano voice.

Many failures have been made by mezzo-sopranos who have attempted to sing soprano roles. Composers of ability make themselves of the characteristics and range or *testatura* of a voice. All of their special efforts are then directed toward writing for one particular voice. In connection with this it refers to the range of notes which may be woven around the most effective of a given voice. Thus it sometimes happens that a song written for soprano is transposed to a mezzo-soprano the song loses its effect. The role of Carmen is really a soprano role. It is rich and sensuous. Transposed a few notes higher many of Carmen's songs lose this effect.

how to contract the soft palate in order to close the passage-way to the nose except when sounding the legitimate consonants. He will first have to learn how to keep it closed while pronouncing vowels in which it should be open, "m's" and "n's" becoming "m's" and "n's" to be able to talk at will as though he had a bad cold in the head. The contraction of the soft palate, conclusively proved by the ability to prevent sounding "m's" and "n's" in a whole page of reading matter. This should require only one command of the will—not a new admonition to the soft palate every time a nasal consonant is approached. If real control has been gained, the soft palate is contracted at the beginning and does not relax until the end of the test. It is as though "m's" and "n's" were impossible of production owing to a pathological impediment. The impediment, however, exists in the soft palate itself, which is rendered by will temporarily immovable.

The control thus gained is to be applied in all singing, making the tone nasal, through the nose, only, the palate relaxing for "m's" and "n's," but returning to its former position immediately the word containing them is finished.

We have thus dealt with some of the more important defects or limitations of the vocal student, not in the expectation that in so short a space enough could be said to make the points perfectly clear, but rather as a suggestion of how to study. The deeper we go into singing the more fascinating it becomes; and a realization that we carry around with us in our instrument of wonderful possibilities demanding only intelligent application to disclose them is the strongest incentive to the student. For the sake of the vocal teacher and an inspiration to those who seek a complete outlet for the music in their souls.

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DEPARTMENT FOR ORGANISTS

Edited for May by CLIFFORD DEMAREST

THE EQUIPMENT OF A CHURCH ORGANIST.

By CLIFFORD DEMAREST, F. A. C. O.

The organist who plays in a small church in a rural community, where nothing elaborate is ever attempted, might be considered competent, as far as that position is concerned, if he is only able to play hymn tunes and simple voluntaries; but if he should be called upon to play in a large city church he would find it necessary to be equipped in many other things before he could fill such a position. Most organists in these positions long for the chance to get into the big city churches, where there are broader opportunities, better organs, choirs and salaries. This ambition is natural and commendable. Any one who is satisfied simply to play hymn tunes, easy voluntaries, or occasionally a simple accompaniment, does not deserve the name of organist. To such as these this article will bring no appeal, but my object is to bring before a large number of younger organists, who are in a rut, or perhaps working blindly toward improvement, a standard considered necessary of attainment before one can be considered a competent organist. This standard is set forth in the requirements of such examining bodies as "The American Guild of Organists," "The Royal College of Organists" and others.

Let us assume that this standard is something worth striving for; those who work for a goal like this, even though they fail to attain every point, are bound to become better organists, as well as broader and more capable musicians.

SIX PRIME ESSENTIALS.

What are the requirements necessary to equip a church organist?

There are six absolutely essential requirements, and several which are valuable assets to possess.

First, an organist should be able to play in an acceptable manner, several standard organ sonatas or pieces of this character, a number of Bach's preludes and fugues, and at least be familiar with all the important works for the organ. In the repertoire should also be included transcriptions of well-known songs, piano pieces and orchestral compositions. A few of the latter could be Schubert's *Serenade*, *Prize Song* from *Die Meistersinger*, Handel's *Largo*, some of MacDowell's piano pieces, *Prelude in C sharp minor*, Rachmaninoff's *Tchakovsky's Andante*, and *Wagner's Nocturne from Mid-Summer Night's Dream*, music by Mendelssohn.

Many may wonder why it is considered necessary to be able to play sonatas and Bach fugues. An organist who hasn't the technical ability to play some of these standard compositions hasn't the ability to command an instrument creditably in an ordinary church service; for it requires the perfect freedom which comes with technical ability to carry through a service successfully, especially where a choir may be deficient or nervous. In regard to the transcriptions, many of them serve as preludes, and often an organist is asked to play a short recital before

innant chord when the melody required a tonic, and vice versa; and, if I remember correctly, they each ended in a different key.

Did you ever hear a tune like *St. Anna or Elterton* sung in union by a large congregation with varied harmonies on the organ? It is truly inspiring, and an organist who can do this, which means harmonizing a melody at sight, possesses a valuable asset.

ADAPTING PIANO ACCOMPANIMENTS.

Fourth, adapting piano accompaniments to the organ has become an essential requirement for an organist. Nine-tenths of the accompaniments of sacred solos and many anthems are written in piano style and have to be adapted to make them effective on the organ.

The writer has recently published a little book called *Hints on Organ Accompaniment*, which contains suggestions for those seeking aid in this branch of organ playing.



GUILMENT AT THE ORGAN.

THE ORGANIST MUST BE ABLE TO MODULATE.

Fifth, the ability to modulate is another essential requirement. This ability to modulate is not a new thing, but surely needs no argument. About fifty per cent. of the churches in this country start their services with *Old Hundred*, the Prelude or Opening Voluntary. Now, if the Prelude is in D flat and *Old Hundred* in G, it is very desirable to hear an abrupt start in G where the ability to modulate helps one very materially. It is much more the soft ending of the Prelude and at the same time to modulate into the new key while doing so.

A quiet anthem may follow a rousing hymn, in which case a modulation and dimando are effective in preparing for it. For those who wish to study this subject thoroughly I recommend *Modulation*, by James Higgs. The ability to extemporize at least a few measures of interlude or a short prelude is also quite necessary in many parts of the average church service. Extemporization, by Dr. Sawyer, gives some excellent ideas on this subject.

GENERAL KNOWLEDGE OF HARMONY INDISPENSABLE.

In modulation and extemporization, as well as harmonization, a knowledge of harmony is necessary, and this I class as the sixth essential requirement of an organist. When an organist has a knowledge of harmony, harmonization and modulation are possible. It also helps one to understand the music found on the printed page and better to interpret the thoughts of the composer. Closely allied to harmony are counterpoint, canon and fugue. A knowledge of these subjects is also very helpful in interpreting the standard organ works, as well as the appreciation of music in general.

If in addition to all this an organist has a broad musical knowledge covering history, form, the organ itself, choir training, church music and something of orchestration, the equipment is now pretty complete.

These last requirements are generally natural, but the technical ability must be acquired through years of hard work; without this nothing of value is ever gained.

THE PASSING OF ALEXANDRE GUILMENT.

ALEXANDRE FELIX GUILMENT, probably the most famous organist of his time, died March 30th, at Paris, in his seventy-fourth year. Guilment was born at Boulogne, March 12, 1837, and was the son of a well-known organist. At the age of sixteen he held the post of organist in an important local church. In 1860 he became a pupil of Lemmens for a short time. Ten years later he went to Paris and took the position of organist at La Trinité. Thereafter he became Professor of Organ Playing at the Conservatoire. His organ symphony, sonatas, masses, motets, etc., have been very widely played, and his tours of Europe and of the United States (1893, 1897, 1904) have given the rising organs of many countries opportunities to become acquainted with his remarkable powers. His ability in the well-known art of improvisation was extraordinary. One of the most interesting parts of his recitals in some cities was the improvisation of a fugue upon a given theme, presented to him for the first time on the evening of the concert. Guilment had many American pupils, among whom are W. C. Carl (whose devotion to his teacher was such that he founded an organ school in New York, known as the Guilment organ school), G. Waring Stebbins and James H. Rogers.

The effect of music in ancient times, of which we read so much, is in no way traceable to any merits of that music. We are often asked to attribute to the region of fables, or attribute it to the cooperation of poetry, or other incidental circumstances. Modern music is not only a product of the same, but its own inherent power, but could produce far greater ones if our legislators had seen fit to exercise a judicious supervision over public performances and thus to direct its influence, not only to mere amusement, but to the promotion of morality.—P. E. Bach.

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REGISTRATION OF BACH'S ORGAN WORKS.

It is well known how important is the rôle played in the execution of organ music by the registration and the skillful combination of the keyboards.

Bach left but few directions upon this subject; by their aid and the assistance of other hints derived from tradition or found in works of that period we will try to form an idea of what Forkel calls "the exquisite art with which he combined the various registers of the organ, and his manner of treating them." And our task is not the more difficult because we cannot draw our conclusions from expressions which bore, at Bach's time, a significance quite different from that which we ascribe to them to-day. Furthermore, we would not lay down any absolute rules in the matter, which in truth is, above all, subjective, the artistic province of the executant.

Let us see what was understood in Bach's time by *organo pleno*, or *volles Werk*. "The volles Werk," says Mattheson, "consists of principals, Sordunen (the bourbons of to-day), salicorns, octaves, quintas, mixtures, Schalle, (small scale mixtures of three ranks), of the quinquenna, cymbale, nazard, twelfth, sesquialtera, and of super-octaves; with the *Poasannen* in the pedes, but not upon the manual; for the *Poasannen* are used, though they are not drawn upon the manual with full organ, where, on account of the higher pitch, they would be too rasping; in the pedal, on the contrary, through the sonority of their tones, they produce a majestic effect, especially if the mouths of the pipes are covered, as is desirable."

The combination indicated above was, moreover, in accordance with general usage; it corresponded to what the French called the *plein-jeu*. This absence of the reeds from the *volles Werk*, to which other writers also bear witness, is, from a practical point of view, worthy of perpetuation, especially if we consider the very considerable place in certain modern organs occupied by this family, and the intensity of *tremble* due to their harmonic construction.

In old-fashioned proverbial guise we may show us quite well what was expected from this class of stops; slow of speech, of a sharp, cutting timbre, they would not have blended with the foundation stops combined with the mixture—*un ensemble* which lends extraordinary harmonic fullness to the polyphony when the combinations are judiciously made. The reeds were rather to give a serious and quiet melody, a solo, namely, clarion or *vox humana*—other combinations were permitted for the executant upon one manual of an accompanied solo.

By their particular qualities these different combinations of registers, new in higher, now lower, relief, criticism to organists, even called upon of the chorals. In fact, it may be said that without doubt the reeds were recommended.

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served, within the limits which have defined, for the joyful chorals of the feast-days, the execution of organ music by the registration and the skillful combination of the keyboards. We know how Bach brought out the significance of these chorals, interpreted with such supereminence, by the deft combination of the parts. The execution of a design did not make him oblivious of the interest attached to the coloring.—From *Johann Sebastian Bach, the Organist*, by A. Pirro.

THE STACCATO TOUCH IN ORGAN PLAYING.

There is a common superstition as to the value of staccato playing in order to keep a choir in time, and those who accept it frequently hold an opposite superstition with regard to solo-playing, that all true organ music should be legato. The staccato touch is occasionally of great value as an artistic device, but do not degrade it by such a use as to "drive" a choir, for which it is no real help, a good, firm legato being quite as telling. On the other hand do not be slavishly bound to the legato when the staccato is clearly desirable. The value of each is enhanced by contrast with the other. No one knew this better than Madeley Richardson in *Modern Organ Accompaniment*.

ORGAN PRACTICE FOR BUSY TEACHERS.

Many organists who are engaged in teaching are often so situated that they cannot give as much time for organ practice as they would like to have, and at the same time are aware of the fact that they must be continually adding to their repertoire. It is a good plan, therefore, to do as much as possible while at the organ. If there is a new piece to be learned some effort should be made to plan out the registration, to mark in the more intricate passages, and to practice any difficult keyboard passage on the piano.

In this way, on going to the organ, the least possible amount of time is lost. This practice has an additional advantage, inasmuch as it quickens the musical imagination. No work should ever be played in public at a service unless the organist has a truly artistic performance to offer. Far too many organists seem to believe that so long as they do not absolutely have a breakdown at the service they are fully earning their pay.

THE ORGANIST OF BACH'S DAY.

How many organists nowadays would be competent to fill a position as organist if the requirements of the twentieth century were the same as those of the seventeenth? In those days organ accompaniments were very rarely written out, and composers were content to mark in a few bars, with figure indications as to the chords to be used. The organist was expected not only to harmonize the work at sight, but also to extemporize contrapuntally the figured bass. Bach and Handel were both great masters of this art, and were able to obtain tremendous effects, and the same was true of other great organists of the period. It would be interesting to know what would happen in the great bulk of the churches and chapels of this country if the same custom should again come into vogue. Nevertheless, to organists, even called upon to extemporize, even to-day, and I said mess of it many of them make!

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Edited by ROBERT BRAINE

Popularizing the art in Germany as Joachim. During many years of his long and busy life, while he was in his prime, he was the most popular of the most eminent violinists of his time. Joseph Joachim was born in the village of Kittsee, Hungary, in 1831. His father was a cooper. He commenced his musical studies at five years of age, and in 1845 he was admitted to public in the conservatory at Pesth at seven. At the age of ten he was sent to Vienna, where he studied under Böhm, who devoted his entire time to him for two years. He then went to Leipzig, where he met Mendelssohn, who at once recognized his great talent and decided that he should bring the young artist into contact with the best masters. More than twelve Joachim appeared in one of the Gewandhaus concerts in Leipzig as a finished artist, playing with the greatest skill and performing wonderfully on him. He was a great favorite.

It may be said truly that Joachim elevated the violinist's profession to a high factor in life. He had a singularly fine tact, and a sense of responsibility, modest, unassuming, and of the strictest integrity, and imbued his hearers with something of the same veneration for the great compositions for the violin. He was the first violinist to become a popular idol in Germany, and in England, to which country he made an annual tour. On one occasion his address in London was "The Royal Demonstration in his honor, presenting him with a superb Stradivarius violin, for the purchase of which £6,000 had been subscribed." In another occasion, in the year 1866, he gave a concert in his first public appearance, one of the most remarkable demonstrations in the history of music was made in Berlin. He was given, with a two hundred performer.

Marteau appears frequently in public

A well-known critic has said of these *Forty Etudes*: "These studies have been recognized and adopted as the basis of all solid execution on the violin by the masters of all schools—French, German, or any other nationality—and

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One thing is certain, however, and that is that the best violinists will not play on any but old violins. They often recommend and endorse the new, but on them sometimes for advertisement or in orchestra, but when all is said and done, for solo work they go back to their old loves, the old violins. It is doubtful that the musical instinct of the thousands of violinists of all countries of the world can be wrong in this matter of the superiority of old violins and their accumulated verdict should not be lightly doubted that old violins have a better quality of tone and are the best mediums of expression for the violinist.

Otto, in his *Treatise on Violin Playing*, gives an interesting account of his method of "aging" or "playing in" his violins, so that they will have more of the clearness and perfect quality of older instruments. He would go over the whole violin, playing it in fifths, each fifth being played several hundred or thousand times. He claimed that after he had played a fifth a sufficient number of times the two notes composing it would be found of better quality and clearer tone. The theory is held by a great number of authorities, although disputed by others, that it is continued playing on old violins which improves their quality, and not simply age.

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DEPARTMENT
FOR CHILDRENEdited by
MISS JO-SHIPLEY WATSONHOW AN AMERICAN GIRL WENT
TO THE OPERA IN
GERMANY.

OPERA in Germany is an institution like Parliament and Church. It's a big part of life, and the German-born cannot do without it any more than we Americans can do without ice cream soda and "illustrated" songs. There is an opera house in every city and in nearly every town, even towns as small as yours and mine.

I am not going to tell you about the opera itself, because others have done that better. I am going to tell you the way an American girl goes to opera in Berlin. She is studying music—piano, of course—and she lives in a German family of portrait painters where there is a great deal of "atmosphere." That's the sure that draws so many students to Europe and holds them there.

The watchword in Germany is "*Wissenschaft*" (Knowledge). Every one studies something and if you are to arrive, you soon become one. The first word you learn is "*Muth*" (Courage) and the first thing you feel is "System."

The American girl takes lessons from one of these celebrated Professors who are afraid to approach a woman to whom you pay ten dollars, for whom you practice five hours a day, and from whom you receive a gruff "*Ja, wohl*" (Well, yes), "go on," and practice "that" fifty times a day until it comes.

While she is in Berlin, life revolves around that stormy Professor, and after she leaves she marvels at her stupid worship of a clay idol and the best she remembers is the cozy little German family with the "atmosphere" and the evenings at the opera. If *Das Amerikanische Fräulein* (The American Miss) is going to the opera, supper will be served at five or half-past; for opera in Germany begins as early as six o'clock when it is a long Wagnerian one, and seldom later than seven for one of ordinary length. One must be prompt, for the doors are always closed during the playing of the Overture. In American opera houses one seldom hears the Overture; for either one is late oneself or one's neighbor's is, and the Overture is lost under a drone of conversation and rattling seats. One must go to Germany if one wants to hear the Overtures to the operas. There all is hushed; one rustling program brings out a hiss, and any attempt at conversation is punished by a storm of hisses or even the appearance of the *Polizei* (police).

A TERRIBLE ORDEAL.

I remember an American girl who tried to "keep a date" with a student to fall due when she was attending *Bach's Passion Music* at the old Sing Akademie in Berlin. The chorus was singing "*O Mensch bewein dein Sünde gross*" (O Man bewail thy great Sins). The American left her seat and walked down the aisle when the time of her "date" arrived. The conductor turned round and there were two hundred voices and stood facing her with folded arms. There was absolute silence except for her now audible steps. After the storm had passed there was one loud hiss and the chorus recommenced: "*O Mensch bewein dein Sünde gross*."



THE ROYAL OPERA AT VIENNA.

fore and when good seats may be had for a dollar. In Berlin, opera prices range from twenty-five cents for standing room in the top gallery, to two dollars for boxes, opposite the Kaiser's. Except for gala performances prices do not vary. So the American marches off ready with her bag, and climbs into the first "bus opera-bound."

"I'm sure you would like to know what the key, the candle and sandwich are like." As *Fräulein* lives five flights above the ground, she does not get back by ten o'clock she uses the big, jail-like key to open the door down dark stairs; should she forget the key, the porter, who guards the door by day and opens it by an inside spring, must be awakened, and this will cost the *Fräulein* a liberal fee. As *Fräulein* lives five flights above the ground, she does not get back by ten o'clock she uses the big, jail-like key to open the door down dark stairs; should she forget the key, the porter, who guards the door by day and opens it by an inside spring, must be awakened, and this will cost the *Fräulein* a liberal fee.

AN IMAGINARY VISIT TO THE OPERA.

In imagination let us all go with the American girl to a gala performance. It is the anniversary of the founding of the

Royal Opera. Frederick the Great, "Old Fritz," as he is lovingly called, founded the opera, and it has been "Royal" ever since, as almost everything is in Germany. The seats are all sold before we get there, and we chafe about for scalper's tickets. We buy these from a wheezy old man who seems in terror lest the police should see us. He walks us three blocks in a drizzling rain to a safe place under the shadow of the Catholic Church, and there we buy the "forbidden by law" tickets.

We hand them in at the door and who is the wiser? And does not the very police itself wink at the little wheezy old man and his mode of earning a livelihood? Our seats are in front of the Royal Box; the Court is to be present, and every glass is leveled upon the empty box. The audience waits patiently for an hour, when two flunkies in an array of glittering brass buttons come in and push the royal chairs around; then a more superior looking person enters with a huge, knobby *büschel* or cane, and as though the audience were asleep he pounds upon the floor, at which the alert and excited audience bounds to its feet. The Empress enters alone and bows; some Princesses

IN NATURE'S GARDEN.

A May Day Recital.

(The piano and violin selections in the following program may be found in *The Etude* of 1910.)

1. Recitation.
In the garden to and fro,
Fluting low, thrushes go,
In the garden we can spy,
Circling high, swallows fly.
- In the garden all aglow
Row on row roses grow.
- In the garden when we meet
Life is sweet and complete.
MARIA STUART.
2. Piano. *Dream of Spring*. Beaumont.
(*Etude*, May.)
3. Piano and Violin. *To Spring*. Grieg.
(*Etude*, September.)
4. Piano. *Mayflowers*. Brahms.
(*Etude*, September.)
5. Piano and Violin. *Lilacs*. Kern.
(*Etude*, October.)
6. Recitation.
What was Summer chanting?
O ye brooks and birds,
Flash and pipe in happiness,
Stirring hearts that cares oppress
Into shining waters here.
Here's a maze of butterflies
Dancing over golden gorse,
Here's a host of grassy spires
Sunshine has set free, of course!
Wonder what the wind that blows
Odors from the forest sweet;
Marvel at the honied rose
Heaping petals at her feet;
Hark at wood-nymphs rustling
through
Brake and thickets, tender
kne'd!
Hark! some shepherd pipe there
blew!
Was it piped on a reed?
O the pinks and garden-sweet,
Nature's every fair device,
Mingled in a scented hoard,
Expected, longed for and adored—
Summer's come!
NORMAN GALE.
7. Piano. *Butterfly Valse*. Well.
(*Etude*, December.)
8. Piano. *Dancing Nymphs*. Brahms.
(*Etude*, April.)
9. Piano. *Naiads*. Frynsinger.
(*Etude*, October.)
10. Piano. *Forest Valse*. Cooke.
(*Etude*, November.)
11. Recitation.
The garden walks are wet with dew
Fresh gather'd from the drowsy
hours.
The busy insects hum away,
And stir to life the sleeping
flowers;
While, gaily from the green o'er-
head,
Upon a spray of tender thorn
That blushes into white and red,
A glad thrush sings and wakes
the hours.
- WILLIAM AKERMAN.
12. Piano. *The Bumble Bee*. Lindsay.
(*Etude*, February.)
13. Violin and Piano. *Dance of the Crickets*. Greenwald.
(*Etude*, July.)
14. Piano. *Dragonflies*. Krentlin.
(*Etude*, June.)
15. Piano. *The Beetles' Dance*. Holst.
(*Etude*, June.)
16. Recitation.
As I fell upon a day
In the merry month of May,
Sitting in a pleasant shade,
Which a grove of myrtles made,

Beasts did leap and birds did sing,
Trees did grow and plants did
spring,
I could hear the banish moan
Save the nightingale alone,
Lean'd her breast against a thorn,
And there sang the dolefullest dirge
That I hear to this was a pity.
Fie, fie, now would she cry,
Tereu, tereu, by and by;
That to hear her so complete
Scarcely I could from tears refrain.

BARNEVELT.

17. Piano. *The Nightingale and the Rose*. Liancourt.
(*Etude*, December.)
18. Piano. *At Twilight*. Astenius.
(*Etude*, a New Year's gift.)
19. Piano. *Moonlight in the Forest*. Oehmler.
(*Etude*, October.)
20. Piano. *Dancing Stars*. Drumheller.
(*Etude*, May.)

LITTLE RESOLUTIONS FOR
LITTLE FOLKS.

BY AUNT RUNCIE.

New Year's Day came around so quick that I failed to write in time to make this little article a real New Year's article; but I have an idea that every day should be a New Year's day for my little musician friends. Goodness knows, how can anyone be expected to remember a resolve for three hundred and sixty-five days in the year? Don't you think that it is a better plan to make resolutions fresh every time you open the piano? Here are ten little resolutions which I know would have been helpful to me if I had made them now and then, when I was a little girl, and was having my struggles to succeed in music:

1. I resolve to look upon all the criticisms made by my teacher as though she were trying to help me, and not as though she were trying to annoy me.
2. I resolve to play my new pieces and my exercises just a little slower than I really want to play them.
3. I resolve to read a little each day, and thus add to my knowledge of music history, harmony, etc., as I know that if I do not do this, I will suffer for it some day.
4. I resolve to try to "put my mind on things" more. That is, I am going to try to think about what I am playing while I am playing, and not think about anything else.
5. I resolve to make a little list of questions upon musical points which I do not understand, and have them ready to ask my teacher at the next lesson.
6. I resolve not to complain when my teacher thinks I ought to practice a longer time upon my exercises and scales.
7. I resolve to miss as few lessons as possible, and to insist upon paying my teacher for all those I miss except those lost from long-continued sickness. I know that my teacher depends upon my regular support for his livelihood, and if I fail to pay him for my omissions, he will suffer.
8. I resolve to keep my eyes away from the hands of the clock while I am practicing.
9. I resolve to listen more than I have been doing in the past. I resolve not only to listen for errors, but to listen for the beauty in the piece I play.
10. I resolve to make to-day's work better than yesterday's.

It is said that Schubert's mother was a cook in a private family before she married Schubert's father, a peasant who rose to be a country schoolmaster.

PUBLISHER'S NOTES

A Department of Information Regarding
New Educational Musical WorksNew Gradus Ad
Parnassum for the
Pianoforte.
By Isidor Philipp.

Two volumes of this fine academic edition of selected studies devoted to special purposes are now ready, namely, Book 1, "Left Hand Technique," and Book 3, "Hands Together." These books are no longer to be had separately at the special offer price. There will be eight books in all, and we have now in preparation Book 6, entitled "Octaves and Chords." This new book, which will soon be ready, will contain a selection of a number of the finest studies ever written by classic and modern masters devoted to the uncertain technical department of octaves and chords. A few of the writers represented are Beethoven, Chopin, Raff, Liszt, Czerny, Cramer, Hiller, Chopin, Ravel, etc. This particular book will be one of the most interesting of the series. During the current month we are offering it at the special introductory price of 20 cents, postpaid, if cash accompanies the order, or for 60 cents we will send the three books so far announced, namely, "Left Hand Technique," "Hands Together" and "Octaves and Chords."

Bach. The study of Bach is ever on the increase. To all earnest and ambitious students the study of Bach is indispensable. The new Album that we are producing contains the most interesting of his Gavottes, little Fugues and other pieces. It will contain all the good features of all the Bach Albums, with some new material which has never yet appeared in any volume. The volume will also be somewhat larger than the usual album in the classic editions. Every piece will be very carefully edited. The printing and binding will be of the best kind, and we are in hopes of producing the best Bach Album on the market.

The advance price of 20 cents will be in force only one month longer.

Preparatory
Technic for
the Pianoforte.
By Isidor Philipp.

The plates for this work are now ready by red and green ink. The work will shortly go to press, but we will continue the special offer during the current month. It will prove an excellent volume for daily practice to be used by students of the early and intermediate grades as a preparation for a larger technical work, such as Philip's "Complete School of Technique." In addition to the regular pieces and studies assigned to pupils, it is always necessary to have a book composed of technical exercises of various kinds upon a book which may be used for some time, the exercises being taken up by degrees. It is just such a place as this that this new book is intended to fill. It will be a most necessary material, including holding notes, all sorts of finger exercises, scale work and arpeggio work.

The special introductory price during the current month is 30 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

Songs of Praise. We have come into and Devotion. possession of the By I. V. Flager. plates of the popular work for young people in Sunday-schools and church meetings of the late Mr. Flager. This work was originally written for the Chautauqua Assembly. It may be used for religious services of any kind, such as confirmation, baptisms, and other meetings, Gospel meetings, Sunday-school, Young People's Society and the opening of Chapel services in Institutions. There are about 200 pages in the book, and it contains many of the well-known hymns that are in general use. There is also a large lot of original material by Mr. Flager himself. In fact, this is the distinctive portion of the book. It is Mr. Flager's own work that makes this book stand out from all others. The book has only been out a short time, and it is practically a new work. We are very glad to present it to our patrons, and any wish to purchase this book we shall be pleased to send a copy at a very low rate. The book will be bound in board cover only and we can send a copy to anyone desiring it at 20 cents. It will not, however, send more than one copy to any one person at this rate.

New Popular. This new volume is Album for the now well under way, Piano-forte. on the special offer during the current month. There is always a need for a good popular album containing pieces of intermediate grade, useful and characteristic, such as will appeal to the average player. It has been some time since we have published a work of this character, and we have accumulated a large amount of material for this particular book. We feel sure that none will be disappointed in it.

The special price during the current month will be 20 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

Ten Melodic
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Piano-forte Instruction During the First Months. Every young teacher feels the necessity for a book outlining the special requirements of study during the first months. "What to do" and "how to do it" are the matters of chief concern. Not to know how results in hundreds of compromising dilemmas. Every pupil is, of course, a case unto himself, but there is, moreover, a certain broad path of procedure which every teacher should know. Ludwig Lahn, a renowned German pedagogue, born in 1834, outlines this path in a book. This booklet was designed for special use in German conservatories. Since its publication some changes have occurred in method and in presenting the matter to American students we have seen fit to place the entire book in the hands of experts in American musical educational work, so that this particular edition will be entirely distinct and different from the German original in many ways. In fact, the translation has been entirely re-written and re-constructed by specialists who have retained all the material originally added much that American teachers will find of particular value. Until published this work will be offered to our readers at the special advance price of 15 cents.

New Four-hand. This Album will be possible. Four-hand itively withdrawn from Album. special offer at the end of this month, and copies will be distributed to advance subscribers during the present month. Therefore, this will be the last opportunity to procure this book at a low advance rate. This work will contain principally the four-hand pieces that have appeared in *THE ETUDE* from time to time. The same plates will be used, and, therefore, there will be a great mass of material there in the volume. The plates are very large and quite condensed. It is not possible to procure a more interesting and useful set of studies than are to be found in this book. They are all nearly, or about, of the same grade and may be used in concert or recital work. Let us have your order during the coming month if you have not already subscribed for it.

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